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Catalogue
OF THE
Arabic and Persian Manuscripts
IN THE
ORIENTAL PUBLIC LIBRARY
AT
(BANKIPORE)
PATNA

Vol I

PERSIAN POETS

FIRDAUSI to HÂFIZ

Prepared by
MAULAVI ABDUL MUQTADIR

(second Edition)

PRINTED FOR THE GOVERNMENT OF BIHAR
BY THE BAPTIST MISSION PRESS, CALCUTTA
AND
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1962

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PREFACE TO THE SECOND EDITION.

Volume I of the catalogue of Arabic and Persian manuscripts dealing with the manuscripts of early Persian poets beginning from the great epic poet, Firdausi, and ending with the lyrical poet, Hâfiz, prepared by Shri Abdul Muqtadir Khan, under the supervision of Sir F. Denison Ross, had first been published in London in the year 1908, and was hailed all over the Oriental world for its scholarship, particularly, in view of the fact that most of the manuscripts noticed in it were rare and unique. Its copies soon went out of stock.

In view of the utility and demand of this catalogue, Dr. Zakir Husain, Governor of Bihar, advised its reprinting. The Managing Committee of the Library welcomed this advice; and has taken action accordingly.

S. V. SOHONI

Chairman,

Managing Committee,

Khuda Baksh Oriental Public Library,

Patna.

3rd October, 1961

PREFACE TO THE FIRST EDITION.

THE present volume constitutes the first instalment of the series of volumes which are to contain a complete and descriptive catalogue of the Arabic and Persian Manuscripts preserved in the Oriental Public Library at Bankipore.

The Library owes its origin to Maulavi Muhammad Bakhsh Khan, who, at the time of his death in July 1876, left a collection of fourteen hundred volumes. In 1891, when the Library was opened to the public, it contained nearly four thousand manuscripts. The number of manuscripts is now upwards of six thousand. These subsequent additions are entirely due to Maulavi Muhammad Bakhsh's son, Khan Bahadur Maulavi Khuda Bakhsh Khan, C.I.E., to whom the Library in its present state owes its existence.

Not long after my arrival in India, in 1901, I had the privilege of visiting this Library with Lord Curzon. In view of the fact that this splendid collection was almost unknown in Europe, and not nearly so well known as it deserved to be among the learned Muhammadans of India, I had no difficulty in convincing so great a patron of learning as Lord Curzon of the imperative need of having the Library properly catalogued, and at His Excellency's desire the Government of Bengal undertook to provide funds for this purpose.

The next step of importance was to find right men for the task and to train them in the European methods of cataloguing. I was fortunate enough to find among the Muhammadans studying in Calcutta two young men who seemed to me to possess the necessary qualifications and tastes, namely,

Maulavi Kamaluddin Ahmad for Arabic; and

Maulavi Abdul Muqtadir for Persian.

During the year 1904 these young students went through a regular course of training, during which they prepared a *catalogue raisonné* of the Arabic and Persian Manuscripts in the Calcutta Madrasah, which was published in 1905.

With the experience thus gained they proceeded to Bankipore and began their labours. Maulavi Kamaluddin taking up the Koranic Literature and Maulavi Abdul Muqtadir the Persian Poetry. At the end of two years Maulavi Kamaluddin, having accepted the important post of Superintendent of the Chittagong Madrasah, was obliged to give up his cataloguing work, and his place was taken by Maulavi Azimuddin Ahmad, who since his appointment has been chiefly occupied with the Arabic works on Medicine, of which the Library possesses a very fine Collection of MSS., second only to that of the Rampur Library.

Critics may possibly point out that a great many details contained in the present catalogue are sufficiently well known to scholars to make anything beyond a reference to authorities unnecessary. It must however be borne in mind that this is the first large *catalogue raisonné* of Arabic and Persian Manuscripts ever published in India, and that it is consequently to serve as a work of reference and a model to all future compilers of catalogues in India. European catalogues are not easily procured in India, and when procured are often difficult for a man knowing no other European languages than English to consult.

In the biographical and bibliographical details given under each work the compiler has throughout endeavoured to use original sources and to form independent views, and in this he has laid under contribution several rare biographical works which were unknown or inaccessible to his predecessors.

The whole catalogue of the Persian Poetry will probably occupy three volumes. The present volume deals with the poets from Firdausi to Hâfiz.

Among the many remarkable and interesting works which are noticed in this volume the following are specially worthy of attention —

1.—A splendid copy of the Shah Namah (No. 1) which Alimardan Khan presented to the emperor Shah Jahan.

2.—A copy of the Rubâ'is of Sayfuddin Bakharzi (No. 56), of which no other copy is known.

3.—A splendid copy of the Haftband of Kashi (No. 114), notable for its superb calligraphy

4.—A very old copy of the lyrical poems of Salman of Sawah, written thirty-three years after the poet's death (No. 147).

5.—A unique copy of the diwan of Ruknuddīn Sâ'in (No. 149)

6.—A very valuable and interesting copy of the diwan of Hâfiz, from which the emperors Humayūn and Jahāngīr took omens, and on which they made notes with their own hands (No. 151).

While the present volume was being printed I was absent from India, and during that time Mr. J. A. Chapman very kindly supervised the work as it passed through the press

I cannot in this place refrain from saying a few words in praise of the compiler of this volume. Maulavī Muqtadir has risen to the height of his task by sheer devotion and energy, coupled with a scholarly instinct such as is rarely met with among Muhammadans. In fact, I think that the present volume with all its shortcomings represents a higher level of scholarship than has hitherto been reached in modern literary research in India, at any rate as far as concerns Islamic studies. It marks a new epoch, and I trust it may be the forerunner of much more work of the same standard of excellence.

E. DENISON ROSS.

CALCUTTA, *April 1908*

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PERSIAN MANUSCRIPTS

No. 1.

fol. 612; lines 25; size 16×10; 10½×5½.

شاهنامه

Shâh Nâmah.

BY FIRDAUSÎ.

FIRDAUSÎ, with his full name ابو القاسم منصور الفردوسی الطوسی, the great epic poet, was born in Shâdâb, near Tûs, about A.H. 321 or 322 = A.D. 933 or 934, and died in A.H. 411 = A.D. 1020. According to some the poet died in A.H. 416 = A.D. 1025, or A.H. 421 = A.D. 1030.

The earliest account of the poet is that given by Ahmad bin 'Umar un-Nizâmî-ul-'Arâdî, of Samarqand, who visited the poet's tomb in A.H. 510 = A.D. 1116. (See Browne's translation of the *Chahâr Maqâlah*, published in J.R.A.S., 1900, pp. 77-84.)

For other notices of Firdausî's life see —

Daulat Shâh, p. 54; Haft Iqlîm, fol. 209^b; Taqî Auhadî fol. 541^a, Riyâd-ush-Shu'arî, fol. 298^b, Khazâna-i 'Âmirân, fol. 277^a, Atash Kadah, p. 122, Nahtar-i-'Ishq, p. 1331; Makhzan-ul-Garâ'ib, fol. 596, Habîb-us-Siyar, vol. ii, juz 4, p. 22; Turner Macan's edition of Shâh Nâmah, Cal. 1829, J. Mohl, Paris, 1838-1878, J. A. Vullers, 1876, Elliot, History of India, vol. iv, p. 190; Sprenger, Oude Catalogue, p. 405; Ouseley, Biographical Notices, pp. 54-99, W. Pertsch, p. 68, G. Flügel, 1, p. 492, Hammer, Schöne Redekunste Persiens, p. 50, Wallenbourg, Notice sur le Schahnamé, Vienna, 1810; Görres, Heldenbuch von Iran, Berl. 1820, J. Atkinson, Soohrab, a poem, Calcutta, 1814, and the "Shah Nâmah of Firdausi," London, 1832; Starkenfel's,

Kej-Kawus in Masenderan, Vienna, 1841; A. F. von Schack Helden-sagen, 1851, and Ethé, Firdausi als Lyriker, Sitzungsberichte der Bayerischen Akademie, 1872, p. 275, and 1873, p. 623, and especially Nöldeke's "Persische Studien II," Sitzungsberichte der Kais. Acad. der Wissenschaften in Wien, 1892, vol. 126

The work has been frequently lithographed and printed. See Ethé, India Office Lib. Cat., No. 860.

This copy contains the introduction written in A. H. 829 = A. D. 1426 by the order of Mirzâ Bâysangar, and no copy in this library contains the older preface (anterior to the Bâysangari recension) designated by Mohl (i, p. xv) as "Préface No. II." (See Rieu, ii, p. 534^a; Ethé, India Office Lib. Cat., No. 860, W. Pertsch, Berlin Cat., p. 732) This older preface has been translated by M. de Wallenbourg in his "Notice sur le Shahnamé," Vienna, 1819.

According to the present preface, it appears that separate records of the annals of the early Persian kings, preserved in the library of Yazdjird III, were by his order arranged into a complete history from the reign of Kyûmurâ, the first Persian king, down to the death of Khusrû Parwiz, that is, to A. H. 6 = A. D. 627, by one Dânishwar Dihqân, in Pahlawi. After the conquest of Persia, during the caliphate of 'Umar, this valuable history was carried off to Arabia. From there it travelled to different countries, and subsequently came into the hands of Ya'qûb Layṣ, in Khurâsân, who sent it to India. In A. H. 346 = A. D. 957 this history was translated into Persian by the order of Abû Mansûr al-Mu'ammari, and the account from Khusrû Parwiz to Yazdjird III was added to it. One of the descendants of the Sasânian kings ordered Daqîqi to versify the work, but he had completed only one thousand verses when he was assassinated by one of his slaves. No further attempts were made till the reign of Sultân Mahmûd of Ghazni, who by some accident possessed a copy of the Persian version of this valuable history, out of which he selected seven stories and gave them to his seven court poets to versify, in order to decide which of them was the most competent person to turn the whole work into verse. 'Unsuri was adjudged the best, and was therefore ordered to begin the work, as Firdausi says:—

چنان رفت و زمان مالک ز ناب
که نظم آورد عنصری این کتاب

Firdausi, who was in Tûs, hearing of the great work ordered by Mahmûd, determined to complete the work Daqîqi had left unfinished, but having no complete account of the early legends of Persia he was unable to carry out his plans, when one of his friends Muḥammad Lashkari furnished him with the necessary annals. Having versified the battles of Duhâk and Faridûn, which became highly popular, he

went to Ġaznī. Here he met 'Unṣurī, 'Asjadī and Farrukhī, whom he satisfied with his skill and learning, and was subsequently introduced into the court of Maḥmūd, who was highly pleased with him and entrusted to him the composition of the *Shāh Nāmāh*. The author of the *Chahār Maqālāh* (*loc. cit.*) says that Firdausī completed the poem in Tūs, where it was transcribed in seven volumes by one 'Alī Daylam. It is said that Maḥmūd, who had promised to give Firdausī fifty thousand dirhams for the poem, being induced by some of his courtiers, offered the poet only twenty thousand dirhams. Thus bitterly disappointed Firdausī wrote a satire on Maḥmūd, and went to Sipahbad Shīrẓād, the ruler of Tabaristān, who tried to console Firdausī by pleading Maḥmūd's innocence, and expunged, with the exception of a few, the satirical verses. Subsequently Maḥmūd sent his promised reward to Firdausī in Tūs, but it reached there at a moment when the corpse of the poet was being borne to the burial ground. The reward was then offered to the poet's only daughter, who proudly declined to accept it.

This grand epic poem, containing sixty thousand verses, represents the National Legends of Persia, and was completed, as mentioned in the epilogue of this copy, in A.H. 400 = A.D. 1009. According to a rare epilogue in the copy noticed in Rieu, ii, p. 535, and in *Éthé, Ind. Office Lib. Cat.*, No. 878, the poem was completed in A.H. 389 = A.D. 999, and according to some verses of the same copy in Rieu even in A.H. 384 = A.D. 994.

دقام جهان داور کردگار
ز هجرت شده چار صد سال بار

after a labour of thirty-five years in the author's eightieth year.

نه سی سال و پنج از سرای سپنج
بسی رفیع بردم بامید گنج

Contents —

foil 1^b. 13^a. The Baysangarī preface

Beginning:—

افتتاح سخن آن به نه کند اهل کمال
به نغای ملک العرش خدای متعال

It should be noticed here that Kamāl-i-Khujandī, d. A.H. 803 = A.D. 1400, begins his *diwān* with this verse

fol 13^b. Begins the first half of the *Shāh Nāmāh* —

دقام خداوند جان و خرد
کزین برتر اندیشه بر نگردد

fol. 295^b Begins the second half of the *Shâh Nâmâh*.—

چو لهراسپ بنشست بر تخت شاد
ده شاهنشهی تاج بر سر نهاد

After fol. 136 one folio, containing 41 verses, is missing

After fol. 302 one folio, containing 55 verses, corresponding with the Macan's edition, vol ii, pp. 1052-54, is missing.

After fol. 413 one folio, containing 57 verses, corresponding with Macan's edition, vol iii, pp. 1395-97, is missing

After fol. 486 one folio, of 55 lines, corresponding with Macan's edition, vol. iii, pp. 1652-54, is also missing.

This copy contains about fifty thousand verses.

fol. 6^b, 13^b, 16^b, 36^a, 48^b, 81^b, 105^b, 114^a, 153^a, 168^a, 206^a, 226^b, 254^a, 284^a, 295^b, 296^a, 342^b, 380^b, 396^a, 435^a, 455^a, 468^a and 528^a contain the most beautiful Persian miniatures painted in gold and colours.

Written in fine clear Nasta'liq, within four gold-ruled columns, with two most sumptuous elaborately decorated 'unwâns in the beginning, and a double-page full size miniature, with exquisite borders, on fol. 295^b and 296^a. The last two pages are decorated throughout in gold headings, written in gold and coloured flowers.

The colophon is dated 17th Ramaḍân, A H 942

Scribe: مرشد الکاتب الشیرازی.

On fol. 61^b, at the end, a note runs thus —

علی مردان خان بروز ملازمت با علی حضرت گدرا بدده *

which means " 'Ali Mardân *Khân* on the day of interview, presented to A'lâ Haḍrat " (*Shâh Jahân*) The appearance of this valuable and gorgeously decorated manuscript supports the above note.

'Ali Mardân *Khân* came to Delhi in A. D. 1637 and was made at different times governor of Kâbul and Kashmîr by the Emperor *Shâh Jahân*. He died on his way to Kashmîr on the 16th April, 1657, and was buried in Lâhûr

No. 2.

fol. 538, lines 24; size 11½ × 9½, 9½ × 5½.

The same.

Another beautiful copy of the *Shâh Nâmâh* with the preface of *Murzâ Bâysangar*, which begins as in the preceding copy on fol. 3^b.

The poem itself begins on 15^b as usual.

One folio, containing full-page illustration, is probably missing at the end, as the MS. opens with the folio marked 2

Between foll. 276 and 277 several folios are wanting.

This copy of the *Shâh Nâmah* contains about fifty-one thousand verses.

foll. 8^a, 18^a, 35^a, 64^b, 81^a, 104^a, 125^b, 142^b, 143^b, 170^a, 186^a, 211^b, 237^a, 263^a, 302^a, 315^b, 316^a, 347^b, 366^b, 380^b, 394^a, 413^a, 424^b, 448^a, 468^b, 500^a and 518^a contain fine Persian illustrations within light gold forest-scene ornamented borders.

Written in a perfect Nasta'liq, in four columns, with one gold and two ornamental rules, and adorned with two richly gilt and coloured and sumptuously designed full-page decorations on foll. 3^b-4^a, with the beginning of the preface in the centre written in gold on blue ground with floral decorations. A double-page 'unwân on foll. 15^b-16^a. The headings are ornamented throughout. The MS. is preserved in the original old binding.

Not dated, apparently 15th century

Scribe شاه معتمد الکاتب

No. 3.

fol. 601, lines 25, size $11\frac{1}{4} \times 8\frac{1}{4}$ $9\frac{1}{4} \times 6\frac{1}{4}$

The same

Another copy of the *Shâh Nâmah*, with the preface of Bâysangar together with an index of all the Persian kings from Kayûmurs to Vazdîr, described in the text

foll. 1^b-11^a. The preface ending with the index.

fol. 11^b. Beginning of the poem, as usual

fol. 200^a. Second daftar, begins.—

کدوین کار برون نگونم ترا

بدان آب حکمت بشویم ترا

fol. 327^a. Third daftar, begins —

چو گستاخ را داد لهراسب تخت

فرود آمد از تخت بر بست رخ

fol. 476^a. Fourth daftar begins :—

بايران بزرگان انا مويديان
بگرد آمد و نامور بخردان

This copy contains nearly fifty thousand verses
foll 4^b and 14^b contain primitive pictures (mere daubs).

Spaces for pictures are left blank on foll. 17^a, 25^a, 42^b, 50^b 55^b,
66^a, 92^b, 107^a, 134^a, 156^a, 164^a, 180^b, 200^b, 201^a, 215^b, 224^a, 248^b,
251^b, 254^a, 265^a, 307^b, 317^b, 323^a, 327^a, 337^a, 367^a, 372^a, 383^b, 385^a,
391^b, 400^a, 403^b, 407^b, 410^b, 414^a, 425^a, 435^b, 437^b, 439^b, 441^a, 450^b,
476^a, 503^b, 509^b, 513^a, 539^b, 576^a, 578^b, 587^b, 591^b, 598^a and 600^b.

Several spaces for headings are also left blank.

Dated 29th Shawwâl, A.H. 999

Scribe : کمال الدين بن ابراهيم

A copy of the *Shâh Nâmah*, written by this scribe's son Muhammad Mun'im, dated A.H. 1021, is preserved in the British Museum (See Rieu, *Pers. Cat.*, p. 537^a.)

Written in good Nasta'liq within four gold-ruled columns.

Presented by
Shihâb-ud-Dîn Khân

No. 4.

foll. 596, lines 25; size $10\frac{1}{2} \times 6\frac{1}{2}$, $7\frac{1}{2} \times 4\frac{1}{2}$.

The same

Another copy of the *Shâh Nâmah* exactly the same as above.

fol. 1^b 11^a Preface

fol. 11^b First daftar

fol 198^b Second daftar

fol. 322^b Third daftar

fol 471^b Fourth daftar

The beginning of each daftar is identically the same as in the preceding copy.

Spaces for illustrations are left blank throughout.

fol. 15^b contains a miniature

Written by the above-named scribe کمال الدین بن ابراهیم in fine minute Nasta'liq, within four coloured columns with four decorated headings, one at the beginning of each daftar.

Dated 14th Sha'bân, A.H. 1008.

No. 5.

fol. 156, lines 25; size $12\frac{1}{2} \times 7\frac{1}{2}$, 9×5

The same.

Another copy of the Shâh Nâmah, without any preface, complete in four separate volumes.

Vol. I. Begins with the usual initial line of the poem and ends with the account:—

کشتی کیونزد را از خورن بهرلم *

fol. 14^a, 20^a, 24^b, 26^b, 46^a, 53^a, 58^a, 66^b, 69^b, 75^a and 89^b contain ordinary painted pictures, and fol. 109^b and 118^b contain uncoloured sketches.

No. 6.

fol. 122; lines and size same as above.

The same.

Vol. II The second volume of the above
Begins —

بنام خداوند خورشید و ماه

که دل را بنامش خرد داد راه

and ends with the account ---

گفتار اندر آمدن باد و برف و هلاک شدن پهلوانان *

Spaces for illustrations are left blank on fol. 10^a, 17^a, 19^a, 35^a, 39^a, 43^b, 55^b, 67^b, 81^a, 94^a, 110^a and 113^a.

No. 7.

fol. 164, lines and size same as above

The same.

Vol. III The third volume of the above.

Begins with—

آغاز بادشاهی لهراسپ *

The initial line runs thus:—

چو لهراسپ آگه شد از کار شاه
ز لشکر که بودند با او دراه

Ends with the account.—

پیری شدن روزگار بهرام *

Spaces for pictures are left blank on fol. 6^a, 8^a, 18^b, 25^a, 31^a, 33^b, 37^b, 59^a, 61^b, 66^b, 79^b, 88^a, 96^b, 105^b, 111^b, 122^a, 130^b and 147^a.

No. 8.

fol. 137, lines and size same as above

The same

Vol. IV. The fourth volume of the above.

Begins with the account.—

بادشاهی یزدگرد بهرام *

The initial line runs thus.—

چو شد بادشاه جهان یزدگرد
سپاه پراگنده را جمع کرد

Ends with—

در ختم کتاب گردید *

Spaces for pictures are left blank on fol. 21^a, 27^a, 45^b, 65^b, 82^b, 85^a, 100^b, 103^b, 123^b and 134^b

All the four volumes are written in one and the same fair Nasta'liq hand, within four gold-ruled columns. The first two pages of each volume are throughout decorated in gold with a beautiful 'unwân in each.

Dated 22nd Ramadân, A. H. 1094

No. 9.

fol. 552 ; lines 26 ; size $12 \times 7\frac{1}{2}$, $9\frac{1}{2} \times 5$.

The same.

Another copy of the *Shâh Nâmâh*, without any preface divided into four daftars

fol. 1^b–147^b. First daftar

Begins :—

بنام خداوند جان و خرد
که دل را ز هر نیک و بد پرورد

fol. 147^b–148^a Blank

fol. 148^b–293^b Second daftar

Begins —

بنام خداوند خورشید و ماه
که دل را بزمش خرد داد راه

fol. 294^a Blank.

fol. 294^b–440^b. Third daftar.

Begins :—

چو بهر سپ به شست بر تخت داد
شاهنشی ناج را سر نهاد

fol. 441^a. Blank

fol. 441^b–552^a. Fourth daftar.

Begins :—

بنام خداوند خورشید و ماه
که دل را براهش خرد داد راه

The first three lines of the fourth daftar are identical, with very slight differences, with the first three lines of the second daftar.

fol. 5^a contains a small miniature.

Spaces for pictures are left blank on foll. 4^b, 32^a, 43^a, 66^a, 73^a, 90^a, 106^a, 116^b, 139^a, 162^a, 170^a, 177^a, 187^a, 189^a, 190^b, 205^a, 212^a, 221^b, 222^b, 236^b, 249^b, 255^b, 267^b, 268^a, 274^b, 283^a, 291^b, 293^b, 298^b, 303^b, 313^a, 315^a, 319^a, 320^a, 320^b, 321^b, 332^b, 335^a, 347^a, 352^a, 354^b, 357^b, 364^a, 369^b, 370^a, 376^a, 381^b, 397^a, 441^b, 447^b, 463^a, 479^a, 487^a, 502^b, 519^b, 527^b, 541^a and 547^a.

Written in modern fair Nasta'liq, within fine gold and coloured columns, with a double page 'unwân in the beginning and three small 'unwâns, one at the beginning of each dastar

Presented by

Sayyid Khurshîd Nawâb

No. 10.

fol. 423, lines 10; size $5\frac{1}{4} \times 3\frac{1}{4}$, $4\frac{1}{4} \times 2\frac{1}{4}$.

خلاصہ شاہنامہ

Khulâṣa-i-Shâh Nâmah.

An abridgement of Firdausi's Shâh Nâmah, with extracts from the poem, containing an account from Kayûmurṣ to Ardashîr.

By Tawakkul Beg bin Tûlak Beg توکل بیگ بن تولک بگ.

Beginning:—

حمد بی غایت و ثناء بی نهایت مر حضرت کبریای واجب
الوجودی را الخ *

It is stated in the preface that in A.H. 1063 = A.D. 1652, during the reign of Shâh Jahân, Prince Dârâ Shikûh, the then governor of Kâbul, sent Tawakkul Beg as a chronicler to Gâzni where he made this abridgement at the request of Shamshîr Khân, the governor

For Shamshîr Khân's life see Maâṣir-ul-Umarâ, vol. ii, fol. 65^a

At the end an index of the names of the successors of Ardashîr together with an account of Firdausi's life is given.

This work is also known as Muntakhab-i-Shâh Nâmah, Târikh-i-Dilkushâ and Târikh-i-Shamshîr Khânî.

For other copies see Rieu, p. 539; Ethé, Bodl. Cat., col. 453, Ethé India Office Lib. Cat., Nos. 883-890, Browne, Camb. Univ. Lib. Cat., p. 290; Pertsch, Berlin, No. 708, etc.

The work has been translated by J. Atkinson, in the "Shahnamah of Firdausi," 1832, and is also mentioned in Stewart's Cat., p. 20, Mohl's Preface, p. 79; Ouselev's Travels, vol. ii, p. 540, and Copenhagen Cat., p. 540.

The colophon runs thus :—

تمام شد بتاریخ چهارم رجب المرجب سنه هفت جلوس
ابد مانوس حسب الحكم . . . ابو المظفر معین الدین محمد عالمگیر ثانی
پادشاه محمد نرح سیر غازی *

Scribe : دوست محمد

Written in fine Nasta'liq within gold grounds

No. 11

fol. 135; lines 12; size $7\frac{3}{4} \times 4\frac{1}{2}$, $5\frac{1}{2} \times 3$.

منتخب رام نراین

Muntakhab-i-Rām Narāyan.

Another abridgement of Firdausi's *Shāh Nāmāh* by one Rām Narāyan رام نراین.

Begunning :—

شکرو سپاس نعمت و مفت خدای را
پروندگان خلق و حداولد کنیا

It appears from the preface that Rām Narāyan was a native of Hājpūr, in Bihār, and that his father Lāghmī Narāyan was a Peshkāṛ in the court of Shāh-zādah Muhammad Bidāi Bakhṭ Bahādur. Rām Narāyan completed this work in A H 1140 = A D 1727, during the reign of Muhammad Shāh Rauḥan Akhtar, A H. 1131–1161 = A D 1719–1748.

The name of the author, the title of the work, and the date of its completion are given in the following verses on fol. 7^a.—

رام نراین ز بسی ارزو
جامه این نامه نموده رفو

زانکه درین دهر بسی روزگار
 او دبود این بودش یادگار
 خواند و را هائف فرح پیام
 منتخب رام نراین مقام
 در تو ز تاریخ بخواهی نشان
 منتخب بی ددل او را بخوان

The words منتخب بی ددل give the date A.H. 1140 of its completion

The book ends with a list of the names of the Sāmānian kings, with the length of their reigns.

fol 132^b. Blank

The last three folios contain a detailed account of Firdausi's life

Written in ordinary Indian Nasta'liq, by one Mānuk Chānd.
 مانکچند

Dated Patna, 7.h Dīlqa'ad, A.H. 1141.

No. 12.

fol 197, lines 15, size $8\frac{3}{4} \times 5\frac{3}{4}$; $7\frac{1}{4} \times 3\frac{3}{4}$

یوسف زلیخا

Yūsuf Zalikhâ.

A romantic poem on the loves of Yūsuf and Zalikhâ, in the metre of Shâh Nāmāh by Firdausi

Beginning :—

بنام خداوند هر در سرای
 که جاوید باشد بهر در سرای

On fol. 2^b the poet says that he gained nothing from the composition of his previous poem, the Shâh Nāmāh, which contains only fabulous

stories, and consequently wrote the present work giving the true account of a prophet :—

دلَم گشت سیر و گرفتَم ملال
هم از کیو و طوس و هم از پور زال
ز پیغمبران گشت باید سخن
که جز راستی شان نبد بیه و بی

So the author of the *Riyâd-ush-Shu'arâ*, on fol 299^a, says that Firdausi composed this poem as a penalty for his *Shâh Nâmah*, and criticises the metro, which he says is better suited for epic poems. See also *Âtash Kadah*, p. 129.

The work has been repeatedly lithographed in Cawnpur, and once in 1898 Dr. Ethé is publishing an edition of the text.

For other copies see Rieu, p. 545, Ethé, Bodl. Cat., col 453, Sprenger, p. 407, and Stewart's Cat., p. 55. Dr. Ross in his *Ind. Office Cat*, p. 21, describes a very old copy of the poems which considerably differs from all the other known editions.

This copy does not contain more than six thousand verses.

fol. 16^a and 19^b contain crude miniatures.

Spaces for pictures are left blank on fol. 21^b, 23^b, 25^b, 41^a, 49^b, 57^b, 67^a, 81^a, 84^a, 86^a, 106^a, 109^a and 109^b.

Written in ordinary Indian Nasta'liq. Dated A.H. 1240

No. 13.

fol. 88, lines 14; size 11 x 7; 1 3/4 x 4

منتخب یوسف زلیخا

An extract from Firdausi's *Yûsuf Zalikhâ*
Beginning:—

محمّد یزدان جان آفرین
خداوند هشت آسمان و زمین

This selection was made in A.H. 1273 = A.D. 1871 by one Sayyid Farzand Ahmad of Bilgrâm, who called himself by the poetical name of *Şaffîr* صفیر المتخلص به صفیر، at the request of

the founder of this Library, as may be seen from the following verses at the end :—

بفضل خدا و رسول خدا
 زلیخای فردوسی پارسا
 برلی شغیقم خدا بخش خان
 صغیر از فلم ریختم شادمان
 هزار و در صد بود و هفتاد و هشت
 که این کلک یوسف زلیخا نوشت

The first two sections at the beginning on *حمد و نعمت*, and the epilogue are entirely the work of Šafir, who has tried his best to imitate the style of Firdausî.

This selection consists of about twelve hundred verses

An autograph copy, written in a careless Nasta'liq, by Šafir himself.

No. 14.

fol. 112; lines 14; size $8\frac{1}{4} \times 6$; 6×3 .

دیوان منوچهری

Dîwân-i-Manûchihri.

The Dîwân of Manûchihri, with a biographical notice on the poet's life by Ridâ Qulî Khân at the beginning, which opens thus on fol. 1^o :—

در تذکره‌های شعرا هر یک لختی از احوال و احوال حکیم منوچهری
 نوشته اند و حالات مختلف از وی ذکر کرده اند *

Beginning of the diwân on fol. 4^b :—

همی بزد میان باغ اولوها بزیورها
 همی سوزد میان راغ عنبرها بمجمرها

Abu-l-Najm Ahmad bin Ya'qûb bin Ahmad al-Manûchihri was, according to Davlat Shâh, p. 40, and Âtash Kadah, p. 408, a man of Balkh, but the

poet himself says that he was from Dāmġān, a village in Bustām دَامَنَانِ بِیامد منوچهری and this statement is supported by Anīn Rāzī, the author of the *Haft Iqlīm*, on fol. 237^b. He ranks high as a poet, and is said to have been skilled in the art of poetry even in his infancy. He was the disciple of Abul Faraj Sanjari and a contemporary of 'Unsuri, in whose praise he wrote several *Qaṣidas*. He assumed the *Takhalluṣ* Manūchūhri after his first patron Amīr Manūchūhri of Gurgān (A.H. 386-411 = A.D. 996-1020), and after the death of that prince he went to Ġaznī and became a panegyrist of Sultān Maḥmūd and his two sons Mas'ūd and Muḥammad. He was raised to the dignity of a *Tarkhān* (one who has free access to kings and is exempted from taxes) by the latter prince, through whose generosity he acquired such great wealth that he was called *Shast gallah*, (having) "Sixty flocks of sheep"

According to Taqī Auhadī, fol. 674^a, Manūchūhri died after A.H. 430 = A.D. 1038. The author of the *Majma'ul-Fuṣṣah*, vol. i, p. 532, fixes the poet's death in A.H. 432 = A.D. 1040. The Teheran edition states that the poet died in A.H. 439 = A.D. 1047.

Notices on the poet's life will be found in 'Aufī's *Lubāb-ul-Albāb*, p. 53; *Khulāṣat-ul-Afkār*, fol. 198^a, *Riyāḍ-ush-Shu'arā*, fol. 357^b; *Makhzan-ul-Ġarā'ib*, fol. 753, Sprenger's *Oude Cat.*, p. 483; *Rieu Suppl.*, No. 206

Contents of the *Diwān*. —

fol. 4^b-76^a *Qaṣidas* in alphabetical order

fol. 76^b-109^b *Musammitāt*

fol. 109^b-112^a. *Gāzals* breaking off abruptly with the line —

علام و جام می را دوسب دارم
نه جای طعنه و جانی ملامست

The first edition of Manūchūhri's *Diwān* was published in Teheran with the biographical notice of the poet on fol. 1^b-4^a of this copy. A second edition was lithographed in Teheran in A.H. 1297, which was enlarged and published with a learned historical introduction on the reign of Sultān Mas'ūd, a translation and notes by A. de Kazimirski in Paris, 1886.

For other copies of the *Diwān* see *Rieu Suppl.*, Nos. 206, 212, v, and 224, u, and Sprenger's *Oude Cat.*, p. 483.

Written in *Shukastah* within coloured borders

Not dated, apparently 19th century

No. 15.

fol. 70 ; lines 19 , size $7\frac{1}{4} \times 4\frac{1}{2}$, $6\frac{1}{4} \times 3\frac{1}{2}$.

The same.

Another copy of Manûchihri's *Dîwân*, exactly the same as above.
The *musammitât* begin on fol. 47^b.

Written in a good *Nasta'liq*

Not dated , a modern copy

No. 16.

fol. 39 ; lines 8 (in three columns) , size $8\frac{1}{4} \times 5\frac{1}{2}$; $7\frac{1}{4} \times 4\frac{1}{2}$.

رباعیات عمر خیام

Rubâ'iyât-i-'Umar Khayyâm.

The quatrains of 'Umar Khayyâm arranged alphabetically
Beginning as in Rieu, p. 546 :—

آمد سحری ددا ز میخانه ما
کای رد حراتی دیوانه ما
بر خیر که پر کدیم پیمانه ر می
زان پیش که پر کدند پیمانه ما

Ġayâs-ud-Dîn Abul Fath 'Umar bin Ibrâhîm al-Khayyâmî عیث الدین ابو الفتح عمر بن ابراهیم الخیامی النیشابوری, the great Persian mathematician, astronomer and epigrammatist, was a native of Nishâpûr. From a passage in a work designated as *نظام الملک* "The counsels of Nizâm-ul-Mulk" (which, by the way, seems to have been composed centuries after the death of this celebrated Wazîr of Sultân Alp Arslân), quoted by the famous historian Mir Khwând in his well-known history *Raudat-us-Şafâ*, vol. iv, p. 61, and by several other writers, it would appear that Nizâm-ul-Mulk, Khayyâm and Hasan ibn Şabbâh were of the same age, and that they all attended together the lectures of the Imâm Muwaffaq in the college of Nishâpûr. The three

school-fellows were very intimate friends, and it was agreed between them that the one who should first attain to power and fortune should gladly help the other two. When Nizâm-ul-Mulk became the Wazîr of Alp Arslân, he at once secured a high post to Hasan ibn Šabbâh, who afterwards, as is well known, turned his enemy, left the court in disgrace, and became the leader of the 'Ismâ'ilîs. A similar post was offered to Khayyâm when he presented himself to Nizâm-ul-Mulk. But Khayyâm refused it, and, contenting himself only with an annual stipend, retired from the court, and continued to devote his time diligently in his favourite pursuits—mathematics, astronomy, philosophy and poetry.

This fallacious story of the three school-fellows was for ages accepted by all Oriental scholars, and copied by all later historians as a genuine historical fact; but recent researches have proved that the *Maṣnawî* is only a compilation written in the ninth century of the Muhammadan era, and dedicated to a certain Amir Fakhr-ud-Dîn, a descendant in the twelfth degree of the great Wazîr Nizâm-ul-Mulk (see Rieu, p. 446). It has been discredited by Prof. Schukosvski and Dr. E. Denison Ross. The latter, in his introduction to Fitzgerald's Translation of the *Rubâ'iyât* of 'Omar Khayyâm (London, Methuen & Co., 1900), rejects the story, firstly, because it has not been mentioned by the oldest historians, and secondly, because it presents a series of chronological difficulties. After reading his argument in this connection it is difficult for one to remain unconverted to his view of the question.

However this may be, 'Umar rose to great pre-eminence as a mathematician, and his valuable work on algebra added more fame to his established reputation. On being summoned to Merv by Sultân Malik Shâh in A.H. 467 = A.D. 1074 to help him in his astronomical observations, for which seven others had been appointed, 'Umar not only made valuable researches in the Sultân's observatory, but also compiled a revised and enlarged edition of the astronomical tables called the *Zij*.

Khayyâm is the author of several works on various subjects. The following list of his works is given in Dr. E. Denison Ross's Introduction to Fitzgerald's Translation, pp. 73-74:—

(1) The *Rubâ'iyât*; (2) Demonstrations of the Problems of Algebra; (3) Some Difficulties of Euclid's Definitions; (4) the *Zij-i Malik Shâhi*; (5) Handbook on Natural Science; (6) *El Kawn-wal-Taklîf* (metaphysical); (7) *El-Wajûd* (metaphysical); (8) *Mizan-ul-Hukm*; (9) *Lawâzim ul-Amkina* (natural science); (10) the Exactitude of the Indian method of extracting square and cube roots.

Of these the first three are in existence, while the rest are only known by name, mentioned by other writers.

Khayyâm's treatise on algebra has been published, with a French translation by F. Woepeke, Paris, 1851.

'Umar's death is generally fixed by reliable authorities in A.H. 517 = A.D. 1123.

For notices on his life see Habib-us-Siyar, vol. ii, Juz 2, p. 69; Daulat Shâh, p. 138; Haft Iqlîm, fol. 222^a; Taqî Auhadi, fol. 212^a; Riyâd-ush-Shu'arâ, fol. 125^b, Majma'ul-Fusâhâ, vol. i, p. 200; Majma'un-Nafâ'is, vol. i, fol. 131^b; Makhzan-ul-Garâ'ib, vol. i, p. 239; Shuhuf-i-Ibrâhîm, fol. 288^b. See also C. de Sacy's *Notices et Extraits*, vol. ix, p. 143; Hyde, *De Religione Veterum Persarum*, Oxon., 1700, p. 498; H. Khalifâ, vol. iii, p. 570; Whinfield's *Introduction to his edition of The Quatrains*, and C. J. Pickering 'Umar of Nishapur in the "National Review," December, 1890, *Meinama, Omar Chajjam von Nishapoer*, etc., in "De Gids," 1891, iii, pp. 504-535 *Recherches sur les Rubayat d'Omar Khayyam*, by Arthur Christensen.

Copies of Khayyam's *Rubâ'iyât* are noticed in Rieu, p. 546; *Ethé*, Bodl., Nos 524 and 525, *Ethé*, India Office Lib. Cat., Nos. 906 and 907; *Sprenger, Oude Cat.*, p. 464, W. Pertsch, *Gotha*, p. 25; W. Pertsch, *Berlin*, p. 86; G. Flügel 1, p. 496, *Calcutta, Asiatic Society*, No 1548; *Garcin de Tassy* in "Journal, Asiatique," 5^e Serie, vol. ix, p. 518, etc.

The quatrains have been edited in *Calcutta*, A. H. 1252, *Madras*, 1862, *Teheran*, A. H. 1278, and *Lucknow*, 1878 and 1883. Also a fragment of sixty *Rubâ'is* edited by H. Blockmann; J. B. Nicolas, with a French translation, *Paris*, 1867, E. H. Whinfield, with English metrical translation, *London*, 1883, E. Heron-Allen, with an English translation, *London*, 1898; The Oriental Faculty of the University of St. Petersburg, English translation without the text by E. Fitzgerald, *London*, 1859, 1868, 1872, 1879 and 1890, E. H. Whinfield, *London*, 1882, J. Loslie, *Garner*, *Milwaukee*, 1888, McCarthy (selections in prose), *London*, 1889, German translation in verse by A. F. Schack, *Stuttgart*, 1878, and by Bodenstedt, *Breslau*, 1881, etc.

The above list makes no pretence to completeness, for the English editions of the *Rubâ'iyât* are too numerous to count.

This tolerably old MS. contains 613 *Rubâ'is*, and ends with the following quatrains.—

یا رب بکسای بر من از رزق لدی
بی منت مخلوق رساں ماحضری
از باده چنان مست نگهدار مرا
کز بی خبری نباشدم درد سری

Written in a clear *Nasta'liq*. The MS. is water-stained throughout. Not dated, apparently 16th century.

No. 17.

fol. 215; lines, centre column 12; marginal column 24;
size $5\frac{1}{2} \times 3$; $4 \times 2\frac{1}{4}$.

حديث الحقيقة

Ḥadiqat-ul-Ḥaqīqah.

The well-known poem on ethics By Sanā'ī
Begins (without any preface).—

لی درون پرور برون آرای
لی خرد بخشش بی خرد بخشای

The celebrated Ḥakīm Sanā'ī of Ġaznī, whose full name is *ابوالمجد مجدود بن آدم سنائی الغزنوی*, was, according to some, a disciple of *Shaykh* Abū Yūsuf Hamadānī. He was one of the greatest of the Ṣūfī poets, and Jalāl-ud-Dīn Rūmī, who is acknowledged as the head of the Ṣufis, speaks highly of him —

عطار روح برد و سنائی دو چشم او
از پی سنائی و عطار آمدم

Sanā'ī flourished during the time of Sultān Bahrām Shāh (A. H. 512–547 = A. D. 1118–1152) to whom the Ḥadiqah is dedicated. He came of a very noble family of Ġaznī, noted for learning and piety and it is said that Bahrām Shāh was so much pleased with Sanā'ī that he offered his sister in marriage to the poet, who, however, declined the honour. See Taqī Aḥadī, fol. 294, and *Makhzan-ul-Garāib*, fol. 313. His contemporaries were *سید حسن عثمانی* - *مختاری*, whom Sanā'ī claims as his master, *عمادی* - *سورنی* - *انباری* - *نجمت درگانی*, and several other poets.

Besides the Ḥadiqah and a diwān of about thirty thousand verses Sanā'ī has left the following Maṣnawīs —

- کارنامه (2); کنوز الرموز, also called *سمر العبد الی المعاد* (1);
عبد نامه (3); عشق نامه (4); طریق التحقيق (5)

Dr. Ethé, in noticing the works of Sanâ'î in his *India Office Lib. Cat.*, No. 914, by an accidental oversight assumes that the *Maṣnawî* beginning with the line —

این چنین گفت روى همدان
که عهد و دیم در همدان

may be the *عرب نامه* of Sanâ'î

The mere fact that the above verse at once begins with some story suggests that it cannot be the beginning of a work. For no Muhammadan author would open his work without the praise of God and the prophet, and I can hardly believe that Sanâ'î, who enjoys the reputation of being one of the greatest of Ṣūfī poets, would begin any of his works without either *حمد* or *نعت*.

A copy without title, but beginning with the same above line, *این چنین گفت الخ*, which I have noticed later on, has been identified by me to be a short selection from the *نسخه* of Banâ'î, and I have every reason to believe that the aforesaid *Maṣnawî* of the India Office Lib. Cat., No. 914, 3, is not the *عرب نامه* of Sanâ'î, but exactly a similar selection of the *Bâġ-i-Iram* of Banâ'î. My own view is that the transcriber of the India Office Library copy, having mistaken *بنائی* for *سنائی* (who is in his turn sometimes confounded with *ثنائی*), has inserted the work of the former in that of Sanâ'î. Similar mistakes have been pointed out by Dr. Ethé himself in his *India Office Catalogue* on the works of Sanâ'î and Banâ'î.

The statement that Sanâ'î has left the *Maṣnawî* *عرب نامه* is only found in Amīn Râzī's *Haft Iqlīm* (see Ethé, *India Office Lib. Cat.*, col. 498, No. 1559). The name of *Khwājah Ahmad*, to whom Amīn Râzī says the above poem is dedicated, is mentioned in No. 21 hereafter. The copy of the *Haft Iqlīm*, p. 1306 (No. D 326) in the Asiatic Society, Bengal, reads the aforesaid *Maṣnawî* as *عرائف نامه* and not *عرب نامه*.

There are many conflicting statements regarding the date of Sanâ'î's death

Taqī Aḥmadi fol. 296, places the poet's death in *A.H.* 590 = *A.D.* 1193; Daulat Shāh, p. 89 in *A.H.* 576 = *A.D.* 1180, *Khulāṣat-ul-Afkār*, followed by *Nashtar-i-Jahq*, fol. 752, says that Sanâ'î was born in *A.H.* 437 = *A.D.* 1045; Jāmi (*Nafahāt-ul-Uns*, p. 693), followed by several others, asserts that the poet in his youth addressed several poems to Sulṭān Maḥmūd; but this is impossible, since that monarch died in *A.H.* 421 = *A.D.* 1030, moreover the latter portion of the *Ḥadiqah*

abounds in praise of Bahrām Shāh and his son and some men of distinction of the poet's age such as

جمال الدين أحمد بن محمد الملقب بالحداد -

صدر الدين أبو محمد القايى -

نظام الدين أبو نصر محمد بن محمد المستوفى -

ظهير الدين أبو نصر أحمد بن محمد الشيبانى -

أبو القاسم محمود بن محمد الأثرى -

عز الدين يوسف -

جمال الدين أبو نصر أحمد بن محمد -

شمس الدين أبو طاهر عمر بن محمد الغزنوى -

and contains only a few incidental allusions to Sultān Mahmūd, of whom the poet speaks in the past tense.

'Alī Raqqām (or, according to H. Kl., vol. iii, p. 40, 'Alī Raffā), who calls himself a disciple of Sanā'ī and praises in his preface to the *Ḥadiqah*, Bahrām Shāh, the then reigning sovereign, gives the precise date of Sanā'ī's death as Sunday, the 11th *Shā'bān*, A.H. 525, and Jāmi in supporting this date, adds that Sanā'ī died in A.H. 525, the year in which he completed the *Ḥadiqah*. But this date is evidently wrong. Since it has been shown by Dr. Ethé (*Bodl. Ja' Cat.*, No. 528) that Sanā'ī composed the *Maḡnawī* طوق الحقيق in A.H. 528 = A.D. 1133. Moreover, the best copies of the *Ḥadiqah* such as the revised and collated edition of the poem by 'Abd-ul-Latif al-'Abbāsī, noticed later on, and several other ancient copies give the date of composition of the poem as A.H. 535 = A.D. 1140.

Khān-i-A'zam's copy, from which 'Abd-ul-Latif made his edition, was, according to the latter's statement in his preface (see No. 21), written eighty years after the composition of the poem, and Dr. Sprenger (*Oude Cat.*, footnote p. 562) referring to this very copy, says that it was written in A.H. 617 = A.D. 1220. This leads us to suppose that the date of completion of the *Ḥadiqah* goes so far as A.H. 537 = A.D. 1142.

Again the date of the poet's death given by 'Alī Raqqām is disputed by Dr. Ethé, on the ground that the 11th of *Shā'bān* A.H. 525 was a Thursday and not Sunday. Now Sunday the 11th *Shā'bān* falls in A.H. 545, and Taqī Kāshī, a very accurate *Tadkirah* writer, followed by Āḡar in the *Ātash Kadah*, places the poet's death also in A.H. 545 = A.D. 1150. This leads us to a possible suggestion that the real date given by 'Alī Raqqām was A.H. 545, which was, however, mistaken for

A.H. 525 by later transcribers. Moreover, on referring to the poet's *diwân* we find that he more than once speaks of the death of the poet Amîr Mu'izzî, which took place in A.H. 542 = A.D. 1147. We have therefore good reason for asserting that Sanâ'î was alive in that year.

For the conflicting statements of the dates of the poet's death and his works see Ricu, pp. 549-50, Ricu, Suppl., No. 214, Ethé, Bodl. Cat., Nos. 914-928, W. Pertsch, Berlin Cat., p. 747, Ouseley, Biogr. Notices, p. 184, G. Flügel, 1, p. 498, J. Aumer, p. 9, Cat. des MSS. et Xylographes, p. 326, Browne's Camb. Univ. Lib. Cat., pp. 294-98, H. Al, vol. III, p. 40, Cat. of the Arabic and Persian MSS., Madrasah Lib., Calcutta, pp. 79-80, Ethé, India Office Lib. Cat., Nos. 914-928, Sprenger, Oude Cat., p. 557, etc.

The concluding lines of the *Hadiqah* say that the poet, after completing the poem, sent it to Imân Burhân-ud-Dîn Abul Ḥasan 'Alî bin Nâsir-al-Ghaznawî *alias* Biryângar for his approval, and that it consists of ten thousand verses —

عددش هشت ده هزار ابیات
همه امثال و پند و مدح و صفات

The *Hadiqah*, which is divided into ten chapters, has been fully enumerated by Dr. Ethé in his Bodl. Lib. Cat., No. 528.

After fol. 468^b two folios, containing 91 verses, are missing.

Written in a very beautiful minute Nasta'liq, with gold 'unwans.

Not dated, apparently 16th century.

Presented by

Qâdî Rida Ḥusayn of Fatua.

No. 18.

fol. 262; lines 17, size 8 $\frac{1}{2}$ × 5, 5 $\frac{1}{2}$ × 3

The same

Another copy of the *Hadiqah*, with the preface of 'Alî-al-Raffâ or Raqqâm (see H. Al, vol. III, p. 40).

The contents of this preface are fully explained by Ricu, p. 550*. The chapter division is wanting in this copy. In the end of this preface the author says that Sanâ'î died on Sunday, the 11th *Shahbân*, A.H. 525, but this is disputed by Dr. Ethé, in his Bodl. Lib. Cat., p. 463, on the ground that the 11th of *Shahbân* A.H. 525 was a Thursday and not Sunday (see above No. 17).

Beginning of the preface :—

الحمد لله الخبير بخفيات الصماير الحكيم الخ

The poem itself begins on fol 9^b.

This copy also gives the date of composition of the Ḥaḍīqah as A H. 525.

Two extra folios recently added in the beginning contain a short account of Ḥakīm Sanā'ī written by Maulawī Muḥammad Bakhsh khān, the father of the founder of this library.

Written in a fine Nasta'liq, with gold 'unwāns

Not dated, probably 15th century

No. 19.

fol 13 , lines 23 ; size 10½ × 6 ; 8½ × 4

منتخب حديقه

Muntakhab-i-Ḥaḍīqah.

Selections from the Ḥaḍīqah of Ḥakīm Sanā'ī By فرید الدین مطار
Farīd-ud-Dīn 'Attār (d A H 627 - A D 1224)

Beginning —

حمد بی حد صفات یزدان را

مدح بی فدا ذات سبحان را

This is probably Farīd-ud Dīn 'Attār's first selection of the Ḥaḍīqah, from which he made the extract mentioned below

This selection contains about twelve hundred verses

The concluding line gives the date of composition of the Ḥaḍīqah as A H 525

پانصد و بیست و پنج گشته تمام *

Written in fine clear Nasta'liq, within four gold-ruled columns

Dated the 3rd Dīl Ḥajj, A H. 1061

Scribe : محمد علی بن عمر الدین احمد

No. 20.

fol 39, lines 11; size $10\frac{3}{4} \times 7$, $7 \times 4\frac{1}{2}$.

انتخاب از منتخب حدیقه

Extracts from the selection of the *Ḥadiqah* of Ḥakim Sanā'ī

By the same Farīd-ud-Dīn Attār

Beginning the same as above —

حمد بی حد صفات یردان را انعم *

On fol 3^b the author states that he made this extract from the selection he had previously made of the *Ḥadiqah* (see above No. 19) at the request of some of his friends —

پیش ازین داعی ار پی سببی
 کرده بود از حدیقه منتخبی
 دوستی در کمال سرت ورد
 روزی آن منتخب مطالعه کرد
 گفت ازین جمله بار بیرون آر
 اندکاهی برلی استحضار
 خاطر آن ملتزم اجاب کرد
 و ز پی این منتخب بیرون آورد
 هست تروق اسم و ذات و صفات
 عدد این هزار و یک ابیات

From the above quoted verses it would appear that this extract contains one thousand and one verses, but the present copy contains only about eight hundred verses.

For other copies see Sprenger, *Oude Cat.*, p. 353; G. Flügel, vol. 1, p. 501, *Ethé*, *Bodl. Lib. Cat.*, col. 467^a, *Ethé*, *India Office Lib. Cat.*, No. 925, W. Pertsch, *Berlin Cat.*, p. 750, and *Cat. des MSS. et Xylographes*, p. 328.

The contents of this extract are fully described in the aforesaid *India Office Lib. Cat.*

This copy also gives the date of composition of the *Ḥadiqah* as A. H. 525

A splendid copy, probably written for some prince, with beautiful and richly decorated 'unwans.

A note on fol 1 says that this copy was purchased at Hyderâbâd for the Library of Bahâdur Shâh, and a seal of امير جان خانزاد بهادر شاه is affixed

Not dated, probably 16th century

Written in a very beautiful and bold Nasta'liq

Scribe: . جان معبود بن مولانا خضر :

No. 21.

fol 549, lines 17; size $10\frac{1}{4} \times 6$, $0\frac{1}{2} \times 3\frac{1}{2}$

لطائف الحقائق من نفائس الدقائق

Latâ'if-ul-Hadâ'iq min Nafâ'is-ud-Daqâ'iq.

A very valuable copy of the revised and collated edition of the Hadiqah of Hâkim Sanâ'î, with commentaries and explanations of the text

By 'Abd-ul-Latif.

This is 'Abd-ul-Latif's larger commentary on the Hadiqah, and an abridgement of this, composed by him in A.H. 1044 = A.D. 1636, is described in Ethé, India Office Lib. Cat., No. 923

'Abd-ul-Latif bin 'Abd Ullâh, عبد اللطيف بن عبد الله العنسى, died in A.H. 1048-9 = A.D. 1638-9, the 12th year of Emperor Shâh Jahân's reign. See Rieu p. 589; Sprenger, Oude Cat., p. 494. The author of the 'Amal-i-Sâlih, fol. 747*, says that 'Abd-ul-Latif, a native of Gujrât, was at first in the service of Isâhkar Khân Mashhadî, and subsequently accepted the service of Shâh Jahân as Diwân-i-Tân, with the title of 'A'îdat Khân. He has written a preface to the Rut Khânah of Muhammad Sûfî and Hasan Beg Khâkî, and has amplified it (see Ethé, Bodl. Lib. Cat., col. 196). He is also the author of several other works mentioned below. For his life, see Journal, Asiatic Society of 1868, p. 32, and the catalogues referred to above.

This commentary contains three prefaces by 'Abd-ul-Latif and one by Sanâ'î.

fol. 1^b-9^a. 'Abd-ul-Latif's first preface called مرات العدایق
Beginning:—

این نو شکفته گلزار است که درین هنگام همیشه بهار و بهار فیض
آثار سال هزار و سی و هشتم هجری و سنه اثنتی جلوس همایون
جهانشاهی الخ *

From this preface, which the commentator wrote in A H 1038 = A D 1628, in the second year of *Shāh Jahān*'s reign, we learn that after finishing his works on the *Maṣnawī* of *Jalāl-ul-Dīn Rūmī*—such as his revised and annotated edition of the *Maṣnawī*, known as *سعد ناسخه* (see *Ethé*, *India Office Lib. Cat.*, Nos 1088-1090), his commentaries on the *Maṣnawī*, viz. لطایف المعربى, mentioned later on, and *مرآت المنربى* (see *Ethé*, *India Office Lib. Cat.*, No 1102), and a glossary on that poem called لطایف اللغات, noticed hereafter—he became very fond of writing a commentary on the *Hadiqah* of *Hakim Sanā'i*.

The commentator, however, came to learn that *Muḥammad 'Aziz Kūkiltāsh*, with the title of *Khān-i-A'zam*, the foster-brother of *Akbar*, in A H 1000 = A D 1591, while enjoying the governorship of *Gujrāt*, had secured, from *Gaznī*, at a large expense, an old copy of the *Hadiqah*, written only eighty years after the date of its composition and preserved on the tomb of *Sanā'i*. While *Khān-i-A'zam* was leaving for a pilgrimage to Mecca, he left this copy with 'Abd-ur-Razzāq Ma'mūrī, known as *Muzaffar Khān*. In A H 1035 = A D 1625, when *Muzaffar Khān* came for a very short time to *Āgrah*, the commentator managed to get a transcription from this copy. In A H 1037

A D 1627 the commentator, while in *Lāhur*, with the help of several learned men, corrected this copy by comparing with several other manuscripts, marked the variations, made notes on the margin, and added the twenty folios which were missing in *Khān-i-A'zam*'s copy (see Dr. Sprenger's note on p. 558 of his *Oule Catalogue* about this copy, from which he transcribed a copy for himself). The commentator arranged the verses of the *diwān*, referred in the text, according to chapters and the traditions in a systematic order, and observed several abbreviations in his commentary, such as ب for بی, ص for معروف, سح, یای مجهول for مع, یای تکبیر for ن, یای خطابی for ن, یای معروف for سح, یای مجهول for مع, یای تکبیر for ن, یای خطابی for ن. He explained the difficult Arabic and Persian words, and noted down their correct reading by giving vowel points on the basis of reliable authorities. He added an index to the work, with reference to pages, and called the work *نطایف العدایق من نفایس الدقائق*. The commentator then dwells in length upon a

comparison between the Ḥadīqah and the Maḡnawī of Jalāl-ud Dīn Rūmī, and remarks that the Maḡnawī is an exposition of the Ḥadīqah. He designates the preface as *مرآت الحدايق*, and says that, as he has given a detailed account of Sanā'ī's life in his work *خلاصه احوال شعرا*, he thought it useless to deal with the poet's life here (See Ethé, Bodl Lib Cat, No 366)

This preface concludes with the following chronogram of its completion, written by a friend of the commentator. —

خواجہ عبد اللطیف آنکہ ددھر
نیست مستور از دقایق فیض
بر حدیقہ نوشت دیباچہ
کہ بود معدن حقایق فیض
مہر تازیم آن دبیر خرد
گفت دیباچہ حدایق بفض

The words *دیباچہ حدایق* express the date A.H. 1038 = A.D. 1628

fol 9^b Blank

fol 10^a A note says that the following complete preface of Sanā'ī is noted here, after consulting reliable lexicons and comparing with several other copies

fol 10^b-21^a The preface of Sanā'ī See Rieu, p 550^b, Ethé, Bodl Lib Cat, No 530

Beginning —

سپاس و ستایش مدعی است کہ سخن پاک سخنندان
و سخن گوی را ابداع کرد ایم *

From this preface we learn that one of Sanā'ī's friends, Ahmad bin Mas'ūd-al-Musta'fī, seeing the poet depressed at the thought of quitting this world without leaving any work behind him, consoled the poet by giving him the examples of the prophet, his relatives and friends, and of other great men, and suggested him to write the Ḥadīqah.

fol. 22^b 'Abd-ul-Latif's second preface called *راستہ حیدان*.

Beginning —

بر بندگان صیر و صیرنجان خیر رستہ بازار ملک صورت و معنوی
مخفی و مستور نماید ایم *

In this preface the commentator dwells upon the beauties of the Ḥaḍīqah, and the excellence of his present commentary on the poem, and says that he has not given his independent opinion in annotating and collating the present edition, but has worked in consultation with the eminent men of letters of his age, and has based the work entirely upon reliable lexicons and trustworthy authorities

fol. 25*. The third preface of 'Abd-ul-Latif called گل سر سبد .

Beginning.—

* چون پاکیزه میوه باغ اصطفا و گرامی گوهرگان اجتناسامی انهم

In this preface 'Abd-ul-Latif says that, as he received a great deal of assistance in his present work from Mir 'Imād-ud-Dīn Maḥmūd al-Hamadānī, with the Takhallus Ilāhī (d. A. H. 1057 = A. D. 1647 or A. H. 1064 = A. D. 1653) the author of a diwān (see Rieu, p. 687) and of the well-known Taḍkīrah called خربند گنج (see Sprenger, Oudé Cat., p. 66), he ('Abd-ul-Latif) thought it proper to mention his (Ilāhī's) name here. This Ilāhī wrote two Qasidas (noted at the end of this preface), to commemorate the date of completion of the present work. And as the commentator had a long-felt desire of opening the work with the praise of the Emperor Shāh Jahān, and of mentioning in it the name of his benevolent master Lashkar Khān, these Qasidas abound with their praise. The commentator began the work in A. H. 1040 = A. D. 1630, and completed it in A. H. 1042 = A. D. 1632.

The words شرح ابیات جان نوار and اشارات لطیفی found respectively at the end of the two Qasidas, are the chronograms for the above dates.

It is also stated in this preface that Sanā'ī first used the poetical title of Ilāhī, and that the Ḥaḍīqah was named Ilāhī Nāmāh.

fol. 28^b-29*. Blank

fol. 29^b-41*. The contents of the Ḥaḍīqah

fol. 41^b. The versified index of the ten chapters into which the Ḥaḍīqah is divided (see Browne, Camb. Univ. Lib. Cat., p. 296)

fol. 42. A note of the commentator runs thus —

* معلوم از باب خبرت و اصحاب فطنت که طالب و خواهان انهم

The commentator in this note says that he has given vowel points to the difficult Arabic and Persian words used in the text according to best authorities, such as Qāirūs, Şurah, and other reliable lexicons. The note ends with the words حرره عبد اللطیف بن عبد الله العباسی که شارح و مصحح این کتاب میمنت نصانت. This note, with the concluding words, is found in many copies. The lithographed edition of

this commentary (Lucknow, A.D. 1887), p. 26, also contains the above reading. I therefore doubt the genuineness of the copy, No. 923, India Office Library, which is asserted by Dr. Ethé to be an autograph copy.

In the said India Office Lib. MS. the words *مرد* are added to *حرّ*, but this does not, in my opinion, affect my doubts.

fol. 42^b. Begins the poem:—

ای دوزن پرور دوزن آری الخ

The date of composition of the *Ḥadīqah* given in this copy is A.H. 535.

پانصد و سی و پنج گشت تمام *

Another commentary on the *Ḥadīqah*, by Muḥammad Nūr Ullāh Ahrārī, is mentioned in Sprenger, *Oude Cat.* p. 559.

Written in a beautiful *Nasta'liq*, within gold borders, with three fine 'unwāns at the beginning.

Lithographed in Lucknow, A.D. 1887

No. 22.

fol. 96: lines, centre column 17; marginal column 34,
size $8\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{2} \times 3\frac{1}{2}$.

دیوان سنائی

The *Diwān* of Sanā'ī.

With a complete preface of the poet
Beginning.—

سپاس و ستایش مبدعی را که بسخن پاک سخندان و سخن گوی را
ابداع کرد الخ *

The peculiarity in this copy is that the *Qaṣ'idas*, *Gazals*, *Fards* and *Rubā'is* are (except the few *Fards*) all alphabetically arranged. This order is seldom found in other copies.

fol. 6^b–83^a *Qaṣ'idas* and *Gazals*, beginning:—

ای در دل مشتاقان از یاد تو بوستانها (بوستانها)
بر حجت بیچونی از صنع تو برهانها

The Ġazals end on fol. 83* with the following line:—

تا نیست نگرینی چو سنائی ز علایق
نرد عقلا عین مباحات نگرینی

Then begin the Fards —

از گلرخان نموده قناعت کن ای حکیم
قنات خانه هست بگلخن چه میرری

The Rubā'is begin on the margin of the same folio —

در دل ز طرب شگفته ناعیب مرا
مرجان ز عدم نهاده داعیست مرا

Other copies of the diwān are mentioned in Rieu, p. 551, Rieu Suppl., Nos. 214 and 215, in, *Ethé, Bodl. Lib. Cat.*, col. 468, and *Ethé, India Office Lib. Cat.*, Nos. 2722, 609, etc.

Written in fine minute Nasta'liq, within gold borders

Not dated, apparently 16th century

No. 23.

fol. 167, lines 14-15, size $8\frac{1}{4} \times 4\frac{1}{4}$, $6\frac{1}{2} \times 3\frac{1}{4}$

دیوان احمد جام

Dîwân-i-Aḥmad-i-Jâm.

The lyrical poems of Aḥmad of Jâm, not arranged in alphabetical order.

Beginning as the second copy of Sprenger *Oude Cat.*, p. 325 —

لی حمالت تانسی در انس و جان انداخته
پرتو زری تو نوزی در جهان انداخته

Abû Nasr Aḥmad bin Abul Hasan (or, according to some, Abul Ḥusayn), surnamed Zhandapil, ابو نصر احمد بن ابو الحسن, شبح الاسلام, usually (یا ابو العسین) النامقی الجامی معروف به: نده پیل

designated as شيخ الإسلام احمد جامی, was born in Nâmaq, a village in the district of Jâm, in A.H. 441 = A.D. 1049. He was a descendant of Jarîr bin 'Abd-Ullâh, who embraced Islâm in the year in which the prophet died.

The Shaykh spent his early life in bad company, during which period his studies were totally neglected, but at the age of twenty-two he left his parental home and began to lead an ascetic and studious life. After thus devoting his life for eighteen years, he came back to his native place, Jâm, at the age of forty, in A.H. 480 = A.D. 1087. His celebrity as a great saint began to attract crowds of people around him, who desired to repent. According to Nafahât, the Shaykh, in his well-known work سراج السائرين, says that, up to the age of sixty-two, when he was composing the said work, eighteen thousand people had already undergone the ceremony of penitence under his spiritual guidance, while his son Shaykh Zahir ud-Dîn 'Isâ, in his Ramûz-ul-Haqa'iq (see H. Kh., vol. iii, p. 480), says that his father left six hundred thousand people behind him as his followers and disciples. Besides the diwân, he is the author of no less than fourteen Sûfi works, of which the following, viz. رسائل سمرقندى, اسس العالمين, رسائل الحائرين, معارج النجات, and سراج السائرين, are extant among the Sûfi sects, while the rest are said to be destroyed during the raids of Changîz khân. He had thirty-nine sons and three daughters, out of which only fourteen sons and the three daughters survived him. These fourteen afterwards became great scholars, authors and spiritual guides to people.

He died in A.H. 536 = A.D. 1141. See Taqî Auhadî, fol. 43^b, Nafahât, pp. 405-417, Riyad-ush-Shu'arî, fol. 7^b, Shuhut-i-Ibrâhîm, fol. 6^a, notices on his life will be found in Majâlis ul-'Ushshâq, fol. 65^a, Haft Iqlim, Âtash Kadhah, p. 103, Makhsûs-ul-Garâ'ib, fol. 7^b, Kulâsat-ul-Afkâr; Daulat Shâh, p. 348, and Halâb va-Siyar, vol. ii, Juz 3, p. 71. See also Rien, p. 551, Sprnger, Oude Cat., p. 323, and Ethé, India Office Lib. Cat., No. 910.

On fol. 115^b begins another diwân alphabetically arranged, agreeing with Rien's copy, noticed in his catalogue, p. 551, and Sprnger's first copy, noticed in his Oude Cat., p. 324.

Beginning. —

لى نام تو بردل و زانها
افتاده چو روح در روانها

fol. 164^b Rubâ'is, beginning:—

دورى ز نعمت من ز غم بيمانم
اندوه ترا بيايد تو مبدارم

The Maḡnawī mentioned by Rieu and Sprenger is not found in our copies.

Written in a fair Nim Shikastah. Not dated, apparently 17th century.

No. 24.

fol. 163; lines 16-17; size $9\frac{1}{4} \times 5\frac{1}{2}$, $5\frac{1}{2} \times 3$.

دیوان مختاری

The Dīwān of Mukhtārī.

The dīwān of Mukhtārī, containing Qaṣidas, Ġazals, Maḡnawīs and Rubā'īs, without any alphabetical order

Beginning:—

ترا بشارت باد ای ولایت کرمان

بفتح نامه شاه از دیار هندستان

The first Qaṣidah is in praise of Sulṭān Arslān bin Kirmān Shāh (A.H. 494 536 = A.D. 1100-1139).

Mukhtārī, with his full name سراج الدین عثمان بن محمد المختاری الغزنوی, who at first adopted the poetical title of 'Uṣmān, which he subsequently changed for Mukhtārī, was a native of Ġaznī and a contemporary of Ḥakīm Sanā'ī, who speaks very highly of the poet and calls him his master. Mukhtārī flourished during the reign of Sulṭān Ibrāhīm bin Mas'ūd of Ġaznī, who reigned from A.H. 451-481 = A.D. 1059-1088, but spent the greater portion of his life in Kirmān in the court of Arslān Shāh bin Kirmān Shāh, in whose praise most part of the poet's dīwān is devoted. Mukhtārī was skilled in the various kinds of poetry, and some of his Qaṣidas were imitated by several later poets of distinction, such as Khūqānī, Khusrū, Jāmi, etc. Besides the dīwān (of which Ārzū saw a copy containing seven thousand verses) Mukhtārī seems to have left a Shahriyār Nāmāh, in imitation of Fīrtauṣī's Shāh Nāmāh (see Rieu, p. 542).

According to Taqī Kāshī, Oude Cat., p. 16, the poet died in A.H. 554 = A.D. 1159; while the author of the But Khānah (Ethé, Bodl. Lib. Cat., col. 197), followed by Ātaṣh Kadah, fixes the poet's death in A.H. 544 = A.D. 1149. The authors of the Riyād-ush-Shu'ara, fol. 371; Khulāṣat-ul-Afkār, fol. 170, and Makḡzan-ul-Ġarā'ib, fol. 750, place the poet's death in A.H. 534 = A.D. 1139, which seems too early. Still earlier is the date given by Taqī Aḡhādī, fol. 600, viz., A.H. 430 = A.D. 1038.

For further notices on the poet's life, see *Daulat Shâh*, p. 93 : *Haft Iqlîm*, fol. 98.

Copies of his *diwân* are mentioned in *Ethé*, *Bodl. Lib. Cat.*, No. 527, and *Rieu Suppl.*, Nos. 211, vi, 215, vii and 216.

fol. 161^b. *Rubâ'is* ; beginning :—

ملکت و لکا نقش بقا را جان شد
عدلت سبب دم زدن قبول شد

The MS. breaks off abruptly (wanting a folio or two), with the following first line of a *Rubâ'i*.

نازک دل اهل عشق جانباز تو نیست
کامجام تو در روا چو آغاز تو نیست

The *Bodl. Lib.* copy mentioned above wants only nine lines from the beginning

Written in a very beautiful *Nasta'liq*, within gold ruled borders, and with a fairly decorated 'unwân

Not dated, apparently 16th century.

No. 25.

fol. 322 ; lines 19 ; size $10\frac{3}{4} \times 6$, $7\frac{1}{4} \times 3\frac{1}{4}$.

دیوان انوری

The *Dîwân* of Anwarî.

Begins ---

مقدمی نه بآلت بقدرت مطلق
کند ز شکل بخاری چو کذب ابرق

Aḥmad-ud-Dīn 'Alī Anwarī احمّد الدین علی انوری, perhaps the greatest *Qasidah* writer of Persia, was born in Mahānah, in the district of Khāwarān, from which he assumed the poetical title of Khawarī, subsequently changed into Anwarī at the request of a friend. He was educated in the Manṣūriyyah Madrasah in Tūs, where he spent most of his time in the study of science. He was well versed in astrology, and

wrote several works on that subject, one of which is said, by the author of the *Şuhuf-i-Ibrâhîm*, fol. 27, to be known by the name of معید. Like Adib Şâbir, who died in A.H. 540 = A.D. 1145 (see Taqî Kâşhî, *Oude Cat.*, p. 16), Anwarî was one of the favourite poets of Sultân Sanjar (d. A.H. 562 - A.D. 1166), to whom most of his *qasidas* are addressed, and whom the poet survived (see H. *hr.*, vol. III, p. 264).

It is related in the *Makhzar-ul-Garâ'ib*, f. 23, and other *Tadkiras*, that there was a conjunction of the seven planets in the sign of Libra in A.H. 581 = A.D. 1185, and Anwarî predicted a terrific storm, which would destroy buildings, uproot trees, and cause immense destruction. The people were so much frightened that they built rooms under ground to protect themselves from the approaching catastrophe. When the day arrived nothing took place, and on the failure of the prediction, Farid Kâtib, a pupil of Anwarî, is said to have written the following satirical verses —

گفت انوزی که از اثر بادهای سخت
ویران شود سراچه و کانج سکنندری
در روز حکم او نوزددست هیم باد
یا مرسل الرياح بو دانی د انوزی

The author of the *Âtash Kadah* mentions Adib Şâbir as the author of the above lines, but this seems improbable, as Şâbir died in A.H. 540. On account of the ridicule and shame he was subjected to, Anwarî went to Nishâpûr, and from there to Balkh, where he died, according to Taqî Kâşhî, *Oude Cat.*, p. 16, in A.H. 587 = A.D. 1191. Daulat Shâh places the poet's death in A.H. 547 = A.D. 1152, but the copy of Daulat Shâh referred to by Sprenger, p. 332, places Anwarî's death in A.H. 556 = A.D. 1160. Taqî Auhadi, fol. 66*, places it in A.H. 547 = A.D. 1152; *Khulâsât ul-Afkâr*, f. 15*, in A.H. 569 = A.D. 1173, *Âtash Kadah*, pp. 77, in A.H. 656 = A.D. 1258, *Mir'ât-i-Jahân Numâ*, as mentioned by the author of the *Nashtar-i-Ishq*, fol. 86, in A.H. 582 = A.D. 1186; *Mir'ât ul-Khîyal*, A.H. 549 = A.D. 1154, *Sarw-i-Âzâd*, in A.H. 585 = A.D. 1189.

For notices on Anwarî's life and his works, see Rieu, II, p. 554, Sprenger, *Oude Cat.*, p. 331, Rieu Suppl., No. 218, Ethé, *Bodl.*, col. 471 etc., Ethé, *India Office Lib. Cat.*, No. 935, etc.; G. Flügel, vol. I, p. 502, Stewart's *Cat.*, p. 56; W. Pertsch, p. 83, and *Berlin Cat.*, p. 743; J. Aumer, p. 10; *Cat. des MSS et Xylographes*, p. 319, *Rosen Pers. MSS*, p. 170; Browne, *Camb. Univ. Lib. Cat.*, p. 298, *Rayâd-ush-Shu'arâ*, fol. 13^b. *Ḥabîb us-Shiyar*, vol. II, Juz IV, p. 103, see also Hammer, *Rede Künste*, p. 88, M. Ferte, *Journal Asiatique*, 1891, and Zhukowski's *Essay on Anwarî's life and poetry*, published at St. Petersburg in Russian, and revised by Pertsch, *Litteraturblatt für Orientalische Philologie*, Band II, pp. 10-18.

The diwân of Anwarî has been printed, and lithographed resp. in Tabriz, A. H. 1260 and 1266, in Lucknow, 1880.

Taqî Auhadî mentions having seen a copy of Anwarî's diwân, consisting of 14,000 verses, and the author of *Khulâsat ul-Afkâr* one of 12,000 verses.

Contents.—

This copy of the diwân is divided into two parts, marked by two separate 'unwâns

fol. 2^b Qaṣidas, arranged alphabetically, begin.—

لی ماعده تازه ز دست تو کرم را انج

fol 169^b. Another series of qaṣidas, most of them very short, intermixed with muqaṭṭi'ât without any order, begins —

این مجلس صاحب جهانست
ی شکل بهشت جاردانست

fol 204^b Mawānî (satire) begins —

تو ویرانی منت مدحت گوئی
دست من بی عطا روا بینی

fol 249^a. Short satirical Maḡnawîs, beginning —

حبدا گیر فاضی گیرنگ
آنکه دارد ز سنگ حارا ننگ

fol. 253^b. Ġazals, alphabetically arranged, beginning :—

لی عزت عشق تو جهانها انج

fol 295^b. Rubâ'iyât without any order, beginning :—

انی که گفت ضامن ارزاق آمد
ونی که دردت قلعه آفاق آمد

Written in fine clear Nasta'liq, within coloured ruled borders, a few pages in the beginning contain notes on the margin with occasional interlineal annotations.

In the colophon it is dated A. H. 700, but the appearance of the MS. shows that it belongs to the 15th century A. D.

Scribe : عبد الرشید .

No. 26.

fol. 252; lines 19, size $12\frac{1}{2} \times 6\frac{1}{4}$; $8\frac{1}{4} \times 4$.

The same.

Another copy of Anwarî's diwân

Begins at once with a Qasîdah in praise of Sultân Sanjar.

گر دل و دست بکرو گان باشد

دل و دست خدایگان باشد

The usual opening Qasîdah, beginning with the line *مقدری به نالت* is wanting in this copy.

fol. 1^b-135^b Qasîdas without any alphabetical arrangement

ff. 136^a-242^b. Qasîdas, muqattî'ât, tarkib-bands, hazahyât and gazals all intermixed.

ff. 242^b-252^a. Rubâ'iyât, without any alphabetical order, beginning:—

از مشرق دست گوهر آل نظام

و ماهتمام را طلوعست مدام

Written in a firm Nasta'liq.

Dated Sha'bân A H 992

Scribe: محمد محسن (?) نامہ خولن مشہدی.

No. 27.

fol. 149; fol. 25 centre column and 42 marginal column;

size $14\frac{3}{4} \times 7\frac{3}{4}$; $13\frac{1}{2} \times 5\frac{1}{2}$

The same

Another copy of Anwarî's diwân without any alphabetical order.

Begins the same as above.

fol. 1^b-81^a Qasîdas intermixed with muqattî'ât

fol. 81^a-110^a Hazahyât.

Begin as in No. 26 :—

تو روزی و مذت مدحت گوئی اله

fol. 110^a–112^a. Maghawî.

Begins as in No. 26 :—

حبدا گیر قاضی گیرنگ

آنکه دارد ز سنگ خارا ننگ

112^a–138^a. Ġazals in alphabetical order.

Begin :—

از دور بدیدم آن پری را

آن رشک بتان آذری را

fol. 138^b–149^b. Rubâ'iyât.

Begin :—

آنی که گفت فامی ارزاق آمد

وانی که درت قبله آفاق آمد

Written in ordinary Nasta'liq, within coloured ruled columns.
Not dated, 16th century.

No. 28.

fol. 71; lines 25; size 12×6½; 9×4.

شرح قصاید انوری

A Commentary on the Qasîdas of Anwarî.

By محمد بن داؤد بن محمد بن محمود علی شادابادی
Dâ'ud of Shâdîâbâd.

Begins :—

سپاس بی نیاس مر صانع قدیم را که بامر کن جمله مکونات را از

بهاطانه گام تدم در صحراء وجود آورد *

It is stated in the preface that the author, a favourite courtier of Sultân Naṣir-ud-Dīn Khiljī, on once reciting a poem from Anwarī's diwān, was ordered by that monarch to write a commentary on the difficult verses of Anwarī

Naṣiruddīn Khiljī, son of Ghiyāṣ-ud-Dīn Khiljī, reigned in Mālwah from 908 to 916 A. H., and Shāhīābād, also called Mandū, is one of its divisions.

For other copies see Rieu, p. 556 Ethé, India Office Lib. Cat., No. 947.

Dā'ud Shāhīābādī has also written a commentary on the abstruse verses of Khaqānī, as will be seen hereafter

Written in ordinary Indian Nasta'liq

Not dated, 18th century

No. 29.

fol. 105; lines 198; size $10\frac{3}{4} \times 7\frac{1}{4}$; $7\frac{1}{4} \times 4$.

The same.

Another copy of the same without the preface, beginning at once with the commentary on the verse—

مقدری نه بالت بقدرت مطلق معدر انداز هر چیز کننده
 است دست انزار کار قدرت توانای مطلق خاص الی *

Written in ordinary Indian Nasta'liq

Not dated, 18th century A. D.

No. 30.

fol. 172, lines 13, size $7\frac{3}{4} \times 4\frac{1}{4}$; 6×3 .

شرح قصاید انوری

Sharḥ-i-Qaṣā'id-i-Anwarī.

A commentary on the difficult Qaṣīdas and Muqattī'āt of Anwarī.

By میر ابو الحسن فراغانی Abul Hasan Farāhānī.

Begins —

سپاسی که از روی گواهی خرد بر ذمه خانواده امکان لازم است *

Taqi Auhadi, in his 'Urafât (fol 107^b), says that, while he was composing the Taḍkirah, Abul Ḥasan was then living in 'Irâq. Tahir-i-Nasîr Âbâdî, in his Taḍkirah, fol 162^a, says that Abul Ḥasan Farûhânî, owing to adverse circumstances, left his home and proceeded to Isfahân. On his way he met with Tâhir Nasîr Abâdî's uncle, Mirzâ Hasan Âlî, who died in the beginning of the reign of Shâh Safî (A.H. 1038-1052). After staying for some time in Nasîr Abâd Abul Ḥasan went to Shîrâz, and entered the service of Imâm Qulî Khân, the governor of Shîrâz, where he was put to death.

For notices on his life and other copies see Rieu, p. 556; Sprenger, p. 332, Ethé, Bodl., col. 478, and Mélanges Asiatiques, vol. iv, p. 54; Ethé, India Office Lib., No. 948.

fol. 115^b-116^b The explanations of the different uses of حروف تہجی are given.

fol. 117^a-120^b. Blank.

fol. 121^a begins the commentary on the Muqattî'ât.—

ای نام تو فالب عبادت را روح الم تعالی الله چه قادرست
متعال که بستون خامه و اوتاد نعل و طناب سطور خیام بلند ابیات را
امراخته *

See Ethé, Bodl., col. 478, and Sprenger, p. 333.

On fol. 122^a the commentator explains in detail the following kinds of verses, viz. رباعی and قطعه, غزل, ترجیع, مثنوی, رباعی.

Written in ordinary Nasta'liq. Dated Kalpî. A.H. 1211.

No. 31.

fol. 396, lines 19, size $11\frac{1}{2} \times 6\frac{1}{2}$; 8 < 4.

دیوان خاقانی

The *Diwân* of Khâqânî.

Beginning —

دل من پیر تعلم است و من طفل زباندانش
دم تسلیم سر عشر و سر زانو دبستانش

Khâqânî, with his full name, افضل الدين بديل ابراهيم بن علي نجار خاناني الشرواني, was the son of 'Alî Najjâr, i.e. 'Alî the carpenter, a native of Shirwân. He was called the حسان المعجم after حسان العرب, one of the most celebrated early poets of Arabia, who stood unrivalled in the laudatory poems addressed to the prophet, and died during the caliphate of 'Alî. Khâqânî refers to this in one of his verses quoted in 'Aufî's Lubâb-ul-Albâb, p. 22.

چون دید که در هفترتام
حسان عجم نهاد نام

Several biographers say that his original name was Ibrâhîm, while some assume it to be 'Ugmân; but the poet himself says in his following verse that he was called by his father "Badil," meaning a substitute (for Sanâ'î).

بدل من آمدم اندر جهان سنائی را
ازان سبب پدرم نام من بديل نهاد

In his Tuhfat-ul-'Irâqayn the poet frankly admits that his father was a carpenter, and his mother a Nestorian Christian converted to Islâm. He also tells us that his grandfather was a weaver, and that his paternal uncle, Mirzâ Kâfi b 'Ugmân, was a medical practitioner. In one of the verses of his ode to Isfahân, the poet says that he was born in A.H. 500 (A.D. 1106) at Ganjah. At an early age Khâqânî lost his father, and was left entirely to the care of his uncle, who taught him Arabic, metaphysics, medicine and astronomy. At the age of twenty-five the poet lost his uncle. The undoubted celebrity of Khâqânî as a poet is no doubt due to the celebrated Abul 'Alâ of Ganjah, who actually trained the poet in the art of verse-making, and who gave Khâqânî his daughter in marriage.

The poet at first adopted the poetical title of Haqâ'iql, which he subsequently changed, at the suggestion of Abul 'Alâ of Ganjah, for Khâqânî, in honour of Khâqân-i-Kabîr Manûchihr, the then reigning sovereign of Shirwân. He was introduced into the court of this monarch through the influence of his father-in-law, the aforesaid Abul 'Alâ, who, according to Amin Râzî was at that time ملك الشعرا, or "the king of the poets" of Shirwân, and was addressed in the Imperial Orders as استاد الشعرا, or "the Master of Poets" (در فرامین و مناشیر) (وی را استاد الشعرا نوشند). When Khâqânî gained the warm favour of the Khâqân and rose to distinction, he began to ill-treat his former benefactor, Abul 'Alâ, and in consequence of a bitter jealousy between the two, they wrote biting satires against one another.

Amin Râzi states that Hamdullah Mustaufi, in his *Târikh-i-Guzidah*, followed by Jâmi in his *Nafahât-ul-Uns*, conceives Khâqânî to be a pupil of the poet Afsah-ud-Dîn Falaki, and that Âdari, in his *Jawâhir-ul-Asrâr* (see Rieu, p. 43*), says that both Khâqânî and Falaki were the pupils of Abul 'Alâ. The latter's statement is supported by the following verses of a qit'ah, quoted in the *Haft Iqlim* (MS. copy A. S. B., No. D. 326, fol. 1107) which Abul 'Alâ addressed to Khâqânî.

دروگر پسر بود نامت بشمول
بخانانیت من لقب بر نهادم
بجای تو بسبار کردم نکولی
ترا دختر و مال و شهرت بدادم
چرا حرمت من نداری که من هم
ترا هم پدر خوانده هم ارستادم *

Acceptation 117621
Date 10-2

Khâqânî enjoys the world-wide fame of a great Qasidah writer, and 'Auff, in his *Lubâb ul-Allâb*, remarks that the poet received one thousand dinâr for each of his Qasidâs addressed to the king. From the numerous Arabic words which the poet uses in his diwân and the Arabic Qasidah which he addressed to Shirwân Shâh, it can at once be concluded that he was also well versed in Arabic.

His life was spent in the court of Khâqan Manûchîhr, and his son Akhtashân (or Akhsatân) Shâh, who died about A H 584 = A D. 1188, and to whom most of the poet's poems were addressed. It is said that Khâqânî once addressed a verse (quoted in Daulat Shâh, p. 80) to the Khâqân, which offended the latter to such an extent that he passed orders for putting the poet to death, but the poet managed to pacify the monarch by smooth excuses, and succeeded in obtaining permission to undertake the pilgrimage to Mecca, which he had already performed once in his youth. On his way he composed the well-known *Maghawî Tuhfat-ul-'Irâqayn* (vide *infra*). On his return from the pilgrimage he visited Isfahân and returned to Shirwân. Again here he incurred the displeasure of Akhtashân Shâh, and to avoid it he fled to Baylaqân, but was arrested and imprisoned by the order of the monarch in the fort of Shâbrân, where he composed the *Halâtiyah*, or the "Prison Poem" (see Khanykov, pp. 113-128). After an imprisonment of seven months he was released through the intervention of the Khâqan's mother. The poet spent his last days in Tabriz, where he died.

* These verses are also quoted in Daulat Shâh pp. 70-71, but they are found with numerous variants in the *Târikh-i-Guzidah* (see Browne's translation, pp. 21-22)



The date of Khâqânî's death, A.H. 582 = A.D. 1186, fixed by Hamdullah Mustaufi in his *Târikh-i-Guzidah*, and followed by Amîn Râzî and Âdar, has been ably discredited by Dr. Rieu in his *Persian Cat.*, p. 559. The learned doctor has shown that the poet survived his patron Akhtashân Shâh, composed poems in praise of the Atâbak Nasrat-ud-Dîn Qizil Arslân, who reigned from A.H. 582-587 = A.D. 1186-1191, and addressed a *Qasidah* to Sultân Tukush Khwârizm Shâh after the conquest of Isfahân in A.H. 590 = A.D. 1193. We therefore agree with Dr. Rieu, in accepting the date A.H. 595 = A.D. 1198 given by the authors of the *Khulâsat-ul-Afkâr*, fol. 53^b, *Mukhbir-ul-Wâqilîn* and *Natâ'ij-ul-Afkâr* (in the margin of the *Ḥabîb-us-Siyar*, vol. II, Juz 2, p. 176).

According to the copy of *Daulat Shâh* mentioned by the author of the *Suhuf-i-Ibrâhîm*, fol. 276^b Khâqânî died in A.H. 588 = A.D. 1192, but Browne's edition of the *Daulat Shâh* gives A.H. 582 = A.D. 1186.

Notices on Khâqânî's life will be found in *Riyâd-ush-Shu'arâ*, fol. 124^a; *Khazâna-i-'Âmirah*, fol. 153, and *Makhzan-ul-Garâ'ib*, fol. 224. See also, besides the above-named references, Rieu, p. 558; Sprenger, *Oude Cat.*, p. 461, Hammer, *Redekunste*, p. 125; Ouseley's *Biographical Notices*, p. 157; Khanykov, *Mémoire sur Khacanie*, in *Journal Asiatique*, 6^{me} série, vol. iv, p. 137 (1864), and vol. v, p. 296 (1865); Salemann's introduction to his Russian edition of Khâqânî's *rubâ'is*, St. Petersburg, 1875; Ethé, *Bodl. Lib. Cat.*, Nos. 560-581; Ethé, *India Office Lib. Cat.*, Nos. 950-970; W. Pertsch, *Berl. Cat.*, p. 768, *G. Flugel*, I, p. 508, *Mélanges Asiatiques*, iii, p. 114.

The *diwân* contains *Qasidas*, *Tarji'ât*, *Marâṣî*, *Gazals*, *Muqattî'ât* and mixed *Rubâ'iyât*, in no particular order.

fol. 1^b-251. *Qasidas* and *Marâṣî*.

fol. 252^a-386^a. *Qasidas*, *Gazals*, *Tarji'ât*, *Marâṣî* and *Muqattî'ât* together without any order.

fol. 386-396^a. *Rubâ'is*.

For other copies see, besides the catalogues referred to above, Browne, *Camb. Univ. Lib. Cat.*, p. 480, *Jahrbucher*, vol. lxi; *Anzeigebblatt*, p. 26, and *St. Petersburg Cat.*, p. 328.

The poetical works of Khâqânî have been lithographed in Lucknow, 1879.

fol. 396 has been supplied by one Ḥahdâd, son of Shaykh Nizâm in A.H. 1000.

Written in a beautiful *Nasta'liq*, within gold and coloured borders.
Not dated, apparently 14th century.

No. 32.

fol. 366; lines, centre column 19, marginal column 12;
size $10 \times 5\frac{3}{4}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

کلیات خاقانی

Kulliyât-i-Khâqânî.

The poetical works of Khâqânî, containing his diwân and the Tuhfat-ul-'Irâqayn.

The MS. is divided into the following sections —

I The preface of the Tuhfat-ul-'Irâqayn One folio, containing about fifteen or sixteen lines from the beginning, is wanting, and the preface opens abruptly, thus.—

..... دیده میکفت موصل مکہ ثانی است حضرت خواجه
کعبه قاعده چنانست که کعبه بار کم دهد الخ *

II fol. 4^b–215^a. Qasidas in alphabetical order, with the exception of the first, which begins:—

دل من پیر تعالیم است و من طفل زبانداش
دم تسلیم سر عشر و سر زانو دبستانش

This section is dated A.H. 1024.

III. fol. 215^b–249^a. Muqattî'ât in alphabetical order, beginning —

یا صفوة الرحمن شافع خلقه الخ

IV. fol. 249^b–295^a. Ġazals in alphabetical order, beginning —

جام می تا خط بغداد ده لی یار مرا الخ

V. fol. 295^b–302^a. Rubâ'is in alphabetical order, beginning —

لی تبرهنر سهیل برجیس لقا الخ

VI. fol. 302^b–365^a. Tuhfat-ul-'Irâqayn, beginning —

منییم نظارگان غمفاک
زین حقه سوز و مهر خاک

This is the well-known *Maṣnawī* of *Khāqānī*, in which the poet gives a description of his pilgrimage, specially referring therein to the two 'Irāqs, viz. 'Irāq-i-'Arab and 'Irāq-i-'Ajam.

fol. 1^b; 365^b and 366^a contain beautiful full-page miniature. Six sumptuous 'unwāns, one at the beginning of each section.

Written in perfect Nasta'liq, with a gold and coloured borders.

The *Tuḥfat-ul-'Irāqayn* has been lithographed in Agra, 1855, and in Lucknow, 1876. Extracts from the poem have also been printed in Lucknow, 1867.

The MS. is dated A.H. 1027.

Scribe : قاسم الشيرازى.

No. 33.

fol. 114 : lines 15 ; size $8\frac{3}{4} \times 5\frac{1}{2}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

تحفة العراقيين

Tuḥfat-ul-'Irāqayn.

Another copy of the *Tuḥfat-ul-'Irāqayn*, with the complete preface which begins thus.—

خير ما اعتصم المرء بحباله كلمة العجز لقصور باله عن معرفته الله الم *

The poem itself begins as usual, on fol. 6^a.

fol. 1^b-12^a. On the margin, some selected *Qasīdas* of *Khāqānī*.

Written in a fine Nasta'liq, within gold-ruled borders.

Dated A.H. 1014

Scribe : محمد سعيد بن مرزا محمد البخارى .

No. 34.

foll. 213 ; lines 23 ; size $9\frac{1}{2} \times 6$; 7×4 .

شرح دیوان خاقانی

Sharḥ-i-Diẓwān-i-Khâqânî.

A commentary on the difficult Qasidas of Khâqânî By Muḥammad bin Dâ'ûd bin Muḥammad 'Alawî محمود بن داود بن محمد بن محمود علوی الشادپادى. (See No. 28 above.)

Begins.—

جواهر زواهر سپاس بی قیاس نثار حضرت صمدیه جل قدرته را
سزاوار است انعم *

No alphabetical order is observed in the explanation of the Qasidas. It begins with the commentary on the Qasidah with which most of the copies of the diẓwān begin, viz —

دل من پیر تعلیم است و من طفل زباندانش

For other copies, see Rieu, p. 561, Ethé, Bodl., col. 483, Ethé, India Office Lib. Cat., No. 968, and Sprenger, Oude Cat., p. 462

A commentary on Khâqânî's diẓwān by 'Alawî Lahijî of Jahângîr's time is described in Rieu, ii, p. 562 another, called محبت نامه by 'Abd-ul-Wahhâb bin Maḥmûd al-Ḥasanî al-Ḥusaynî al-Ma'mûrî, with the takhalluṣ عنائی, who flourished about A H 1090 = A D 1679 is mentioned in G. Flügel, i, p. 509, and W. Pertsch, Berlin Cat., p. 770, and a third, called مرحامه by Qabûl Muḥammad, the author of the Haft Quizum, is noticed in Sprenger, Oude Cat., p. 463

The present copy is written in careless Nasta'liq, evidently by different hands, though the colophon mentions only ابراهیم میرن حسین as the scribe.

Dated A H 1036.

No. 35.

fol. 183; lines 25, size $11\frac{1}{2} \times 6\frac{1}{2}$; 9×4 .

The same

Another copy of the same commentary. Beginning as above.

Written in ordinary Nasta'liq.

Dated A.H. 1223.

No. 36.

fol. 76; lines 15; size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$

دیوان ظہیر فاریابی

The *Dīwān* of *Zahīr Fāryābī*.

With a preface

Beginning of the preface.—

سپاس بی نهایت و آمیز بی پایان فادری را که دو شع در حجره
دماغ ما انروخت الم *

The author of this preface, who does not mention his name, was a contemporary of *Zahīr Fāryābī*. He says that he had a great desire to meet *Zahīr Fāryābī*, but before he could do so the poet had departed for the next world. He then collected the scattered poems of *Zahīr* in a *dīwān*, and dedicated it to the *Wazīr Majd-ud-Dīn Ahmad bin Muhammad*.

The same preface is noticed in Sprenger, *Oude Cat.*, p. 579; Rieu *Suppl.*, Nos. 222 and 223, and *Ethé*, *Bodl. Lib. Cat.*, No. 582.*

Beginning of the *dīwān* on fol. 5^b as in Rieu *Suppl.*, No. 582, and *Ethé* *Bodl. Lib. Cat.*

چو زهره وقت صبح از افق بسازد جنگ
زمانه تیر کند ناله مرا آهنگ

* I think the author of this preface is probably *Shams-ud-Dīn Sijāsī*, who is mentioned by H. Kh., vol. iii, p. 293, to have collected the poet's *dīwān*. *Amīn Rāzī*, however, gives a very meagre account of a poet whom he calls *Shams-ud-Dīn Fāhūr* of *Sijās* or *Sijās* (see *Ethé*, *India Office Lib. Cat.*, col. 475, No. 1301).

Rieu Suppl., Copy No. 222, correctly reads چنگ instead of حنگ in the first line, and نیز instead of تیر in the second line. The initial line of the copy of *Zahîr's* diwân noticed by Dr. Rieu in his Pers. Cat., vol. ii, p. 562^b, viz. —

ستاره سجده برد طالع منیر ترا

زمانه بوسه زند پایگاه سریر ترا

is found here on fol. 43^a, and it is remarkable that Gustavus Flügel, in his catalogue, vol. i, p. 497, has quoted this verse as the initial line of the diwân of Amîr Mu'izzî, who died in A.H. 542 = A.D. 1147.

Zahîr-ud Dîn Fâryâbî, محمد الفاریابی, a native of Fâryâb, in Balkh, was, according to Daulat Shâh, a pupil of Rashîd-i-Samarqandî, the author of the *Mehroza*, and a contemporary of Khâqânî, Mujîr-ud-Dîn Baylaqânî, and several others. Besides being a renowned poet, *Zahîr* enjoyed the reputation of a great philosopher and astronomer of his age, and was called the *صدر العکما* or "The head of the philosophers" (see 'Aufî's *Lubâb-ul-Albâb*, p. 298). *Zahîr*, in his poetical compositions, is sometimes ranked with Anwârî, and it is said that among the later poets of Kâshân there was a controversy as to which of the two deserved preference, and Majd-ud-Dîn Hamgar to whom the matter was referred for decision, gave preference to Anwârî*. He was at first a panegyrist to Tugân Shâh, who ruled in Nishâpûr from A.H. 569-581 = A.D. 1173-1185, and of Husâm-ud-Dawlah Ardâshîr, the ruler of Mâzandrân A.H. 567-602 = A.D. 1171-1206. At the latter's hands the poet received many favours, and alludes to them in this verse. —

شاید که بعد خدمت ده ساله در عراق

نام هموز خسرو مازندران دهد

See Browne's *Ibn Isfandiyyar's History of Tabaristan*, pp. 71-73, where also a long *Qasidah* of the poet addressed to this ruler is quoted. When *Zahîr* rose to distinction he attached himself to the services of the Atabaks of Âdharbâijân, Muhammad bin Îlduguz, known as Jahân Pahlawân (A.H. 568-582 = A.D. 1172-1186) and his brother and successor, Qizil Arslân (A.H. 582-587 = A.D. 1186-1191). The poet, however, left the latter's court, and entered the service of the Atâbak Na-rat-ud-Dîn, the son of Muhammad bin Îlduguz. He spent his last days in retirement, and died, according to the *Târikh-i-Guzidah*, Taqî Kishî (*Oude Cat.*, p. 16), Taqî Auhâdî, col. 430; Daulat Shâh; *Khazâna-i-'Âmirah*,

* This versified reply of Majd-ud-Dîn which he sent to Kâshân in the month of Rajab, A.H. 674, is fully quoted in Browne's *Târikh-i-Guzidah*, pp. 61-62.

fol. 227*: *Riyâd-ush-Shu'arâ*, fol. 245, *Şuhuf-i-Ibrâhîm*, fol. 575, in A H. 598 = A D. 1201, at Tabriz, and was buried in *Surkhâb*, near the tomb of *Khâqânî*

For his life and poems see Rieu, p. 562, Sprenger, *Oude Cat*, p. 579; Ouseley, *Biogr. Notices*, p. 154, *Ethé*, *Bodl Lib. Cat.*, Nos. 582-584; *Ethé*, *India Office Lib. Cat.*, No. 971, W. Pertsch, *Berlin Cat.*, Nos. 691, 747-8, Rieu *Suppl.*, Nos. 222-24, Krafft, p. 62, *Upsala Cat.*, p. 102, and Browne's *Camb. Univ. Lib. Cat.*, p. 302. See also *Habib-us-Siyar*, vol. II, Juz 4, p. 127; *Khulâsat-ul-Afkâr* fol. 102^b; *Makhzan-ul-Garâ'ib*, fol. 509, *Nashtar-i-'Ishq*, fol. 1118; *Hammi's Redekunste*, p. 130, *Schefer's Chrestomathie*, vol. I, p. 112, and *Rosen Institut*, p. 205.

The *diwân* was printed in Calcutta, A H. 1245, and lithographed in Lucknow, A H. 1295

Written in a fine *Nasta'liq*, within gold-ruled columns

Not dated, apparently 15th century.

No. 37.

fol. 337; lines 21; size $6\frac{1}{2} \times 5\frac{1}{2}$; $4\frac{1}{2} \times 3$.

خمسة نظامی

Khamsa-i-Nizâmî.

The five poems of *Nizâmî*, also called *Panjganj Nizâmî*, with his full name نظام الدین ابو محمد الیاس بن یوسف بن مرید الکنجوی, the greatest of all the *Maghawî* writers, was born in the province of Qum, but the greater portion of his life was spent in Ganjah, a town of Arrân. *Nizâmî's* brother, *Qiwâmî-i-Muṭarrizî*, was also a poet of great distinction, and a copy of his poems (O. F. 6464) is preserved in the British Museum. It also appears from several verses of his poems that he had a son named *Muḥammad*. Very unreliable accounts of the poet are given by his biographers, and I should like to refer to the learned monograph of W. Bacher, who has based *Nizâmî's* life exclusively on the poet's own statements in the several poems of his *Khamsah*.

Various conflicting dates are assigned to *Nizâmî's* death. *Daulat Shâh*, p. 131, followed by *Taqi Auhadî*, fol. 743, gives A.H. 576 =

A.D. 1180; Jâmi, in his *Nafahât*, p. 708, followed by the author of the *Ḥabīb-us-Siyar*, vol. ii, Juz 4, p. 112, in A.H. 592 = A.D. 1195, Taqī Kāshī, *Oude Cat.*, p. 17, followed by the authors of the *Ṣubḥ-i-Ṣâdiq* (on the margin of the *Ḥabīb-us-Siyar*, loc. cit.), and the *Nagħtar-i-Ishq*, vol. 1832, places the poet's death in A.H. 602 = A.D. 1205. The author of the *Khulāṣat-ul-Afkār*, fol. 192*, fixes Nizāmī's death in A.H. 600 = A.D. 1203.

Of the various statements of his age made by Nizāmī himself in his poems, the most accurate seems to be that in the prologue to the *Laylā Majnūn*, where the poet says that he had then counted seven times seven years *مجموعه هفت سبع خوانم*, that is, forty-nine years, and as the poem was completed in A.H. 584 = A.D. 1188, as mentioned in the same prologue

کراسته شد به بهترین حال
در سلج رجب به ثا و فا دال

we may conclude that the poet was born in A.H. 535 = A.D. 1140.

Again, in the epilogue to the *Iskandar Nāmāh*, which was added by a contemporary of the poet, it is stated that he died at the age of sixty-three years and six months.

روزن بود شش ماه و شصت و سه سال *

So we may infer that Nizāmī died in A.H. 599 = A.D. 1202

For further notices on Nizāmī's life see *Haft Iqlīm*, fol. 268, *Riyāḍ-ush Shu'arā*, fol. 411, *Makhzan-ul-Garā'ib*, fol. 867, *Ātaṣh Kadah*, p. 318; see also Sprenger, *Oude Cat.*, p. 519, Rieu, p. 564, Captain H Wilberforce Clarke's *Translation of the Iskandar Nāmāh*, London, 1881, Hammer *Relekunst*, p. 105, W. Bacher's *Nizāmī's Leben und Werke*, published in German Leipzig, 1871 English translation of the same, London, 1873

For other copies of Nizāmī's *Khamsah* and his works, see besides the above mentioned catalogues, Rieu *Suppl.*, Nos. 225-229, *Ethé*, *Bodl Lib Cat.*, col. 437, *Ethé*, *India Office Lib Cat.*, Nos. 927-1027, *Camb Univ Lib. Cat.*, pp. 303-306, *G. Flugel*, 1, p. 503, W. Petersch, p. 67, and *Berlin Cat.*, p. 751, *St. Petersburg Cat.*, p. 32, etc., etc

According to Daulat Shāh and Taqī Aḥmad, Nizāmī has left, besides the *Khamsah*, a *diwān* containing above twenty thousand verses, and the former quotes a *gazel* of the poet, and although 'Aufi (vol. ii, p. 397) cites three short *gāzals* which he says he heard a scholar reciting in *Nishāpūr*, yet he distinctly says that except the *Maghawī* poems, Nizāmī left very little poetry. W. Bacher (p. 7), however, cites a verse from the *Laylā Majnūn* as a proof that the poet arranged his *diwān* in

A.H. 584 (A.D. 1188). Strange that no copy of the *diwân* of such an eminent poet as Nizâmî is to be found anywhere.

The *Khamsah* of Nizâmî was lithographed in Bombay, 1834 and 1838, and in Tehran A.H. 1261. Edited in Tabriz, 1845.

Contents .—

I.

fol. 1^b.

مخزن الاسرار

Makhzan-ul-Asrâr.

Begins .—

هست کلبه در گنج حکیم
بسم الله الرحمن الرحيم

The poem is divided into twenty sections or *Maqâlas*. According to this copy, the poem was completed in A.H. 582 = A.D. 1186, as will appear from the following concluding lines .—

از گه هجرت شده تا این زمان
پادصد و هشتاد و در امزون بدان

But this seems improbable, as the *Shîrîn Khusrû*, which was composed after the *Makhzan-ul-Asrâr*, is dated A.H. 571 = A.D. 1175. Copies of the poem are mentioned by Rieu and Ethé, pp. 569 and 488, bearing the dates A.H. 552 and 559 = A.D. 1157 and 1163 respectively. However, the question of the date of composition of the poem has been ably discussed by Professor Rieu, who assigns the date A.H. 572 or 573 — A.D. 1176 or 1177. See also Ethé, *India Office Lib. Cat.*, No. 972, 1.

The poem is dedicated to Fakhr-ud-Dîn Bahrâm Shâh, son of Dâ'ûd, King of Armenia and Râm, f. 5^b

شاه ملک تاج و سلیمان نگین
مغشغراتاق ملک فخر دین

Bahram Shâh was the hereditary ruler of Arzan Jân, and a vassal of Qilij Arslân (A.H. 558–578 = A.D. 1162–1182). He died in A.H. 622.

The *Makhzan-ul-Asrâr* was lithographed in Lucknow, 1869, 1872, and with a commentary, 1881; Cawnpûr, 1869, and edited by H. Bland, Lond., 1844. An English translation by J. Haddon Hindley, in manuscript, is preserved in the British Museum, London.

fol. 30^b–31^a Blank.

II.

fol. 31^b.

خسرو و شیرین

Khusrû wa Shîrîn.The loves of Khusrû and Shîrîn.

Begins :—

خداوندا در توفیق بکشی
نظامی را به تحقیق بنمای

On fol 38^a begins the story —

چنین گفت آن سخن گوی کهن زاد
که بودش داستانهای کهن یاد

The prologue contains eulogies on Sultân Tuğral, Shams-ud-Dîn Abû Ja'far Muḥammad, and Qizil Arslân. There is also a panegyric addressed to Tuğrân Shâh under the heading *در مدح امیر طغان شاه* on fol 33^b.

طغان شاه سخن بر ملک شد چیر
مراخان فلم را داده شمشیر

Tuğrân Shâh ascended the throne of Persia in A.H. 569 = A.D. 1173, after the death of Sultân Sanjar, and was slain by Tukush, the Sultân of Khwârezm, in A.H. 581 = A.D. 1185

There are different views regarding the dedication of the poem.

According to *Nashtar-i-'Ishq*, fol 1832, the poem was dedicated to Tuğral Arslân who ascended the throne in A.H. 573 = A.D. 1177: according to Rieu, p. 566*, to Shams ud-Dîn Abû Ja'far Muḥammad bin Atâbak İlduguz, and according to Ethe, Bodl. col. 488, to the three above-named persons

In the prologue on fol 34^a, the poet says that he composed the poem at the instance of Tuğral Arslân, as will be seen from the following verses:—

(۱) چو سلطان جهان شاه جوان بخت
که بر خودار باد از تاج و از تخت
(۲) پدای ملک شاهنشاه طغرل
خداوند جهان سلطان عادل

(۳) بسطانی بناج و تخت پیوست
بجای ارسلان بر تخت به نشست

(۴) من این گنجینه را سرمیکشادم
بنای این عمارت می‌بادم

(۵) اشارت زدی از درگاه معمور
بشغل بنده القا کرد منشور

(۶) کرین سان تحفه عالی بسازد
که عقل از منتش گردن فرزند

(۷) قبول بندگان را ساز دادم
سلامت را بخون خط باز دادم

The line giving the date of completion of the poem (in A H 576 = A D. 1180) mentioned by Rieu, p. 566^a, is not found in any of our copies.

Nizâmî also states at the end how he was honourably received and highly rewarded by Qizil Arslân.

چنان رستم که سوی کعبه حجاج
چنان باز آمدم کاحمد ز معراج

The poem ends with a short eulogy on the prince Nasrat-ud-Din.

مرید نصره الدین کامریض
ر نام او پدیدر نور ببنش

The *Khusrû-wa-Shirîn* was lithographed at Lahore in A H. 1288 For the contents, see Hammer's *Schirin*, Leipzig, 1809

III.

fol 102^b.

لیلی و مجنون

Laylâ and Majnûn.

A poem on the loves of Laylâ and Majnûn

Begins —

ای نام تو بهترین سر آغاز
بی نام تو نامه کی کنم باز

The poem is dedicated to Akhtashân Shâh, or Shîrwân Shâh (*d.* in A. H. 584), as mentioned in the epilogue, fol. 156^b.

نه شروان شاه بل جهان شاه
کب خسرو ثانی اختشای شاه

On fol. 106^b the poet says that he received a letter from that king requesting him to take Laylâ Majnûn as his next subject, after the completion of *Shîrîn Khusrû*. Hence he composed the present poem, as he says on fol. 107^a, consisting of more than four thousand verses, completing it at the end of Rajab, A. H. 574 = A. D. 1178 (probably a mistake for A. H. 584 = A. D. 1188).

این چار هزار بیت و اکثر
شد گفته بچار ماه کمتر
کارسته شد نه بهترین حال
در سالم و جب به نا و ما دال
تبریم عیان که داشت با خود
هفتاد و چهار بود و پادصد

هفتاد و چهار is evidently a mistake for هشتاد و چهار, as it has already been mentioned that Nizâmî composed his *Khusrû Shîrîn* in A. H. 576 = A. D. 1180

The story begins on fol. 112^a -

گویند؟ داستان چنین گفت
آن لحظه که در این سخن سفت

The poem ends with a dedication to the same Akhtashân Shâh Edited, Lucknow, 1870 and 1883 Translated into English by J. Atkinson in 1836

IV

fol 157^b.

هفت پیکر

Haft Paykar.

Haft Paykar, or "The Seven Images," containing seven stories related by the seven favourites of the king, Bahram Gûr, hence its other name, قصه بهرام گور.

Begins —

ای جهان‌دیده بود خویش از تو
هیچ بودی نمود پدش از تو

The poem was written for Alâ-ud-Din Karb Arslân, a descendant of Aqshanshar Ahmadili (d. A.H. 527 = A.D. 1132). He was governor of Marâghah, where he was besieged in A.H. 602 = A.D. 1205. See Kâmil vol. XII, p. 156, and vol. X, p. 483.

The poet refers to the above king on fol. 160^b —

عمدۀ مملکت علاء الدین
حافظ و ناصر زمان و زمین
شاه کرب ارسلان کشورگیر
ده از آلپ ارسلان دناج و سرور
دسل امشغری مویده ازو
جد و ابا کمال امجد ازو

Other copies have *آلپ ارسلان* and *فرز ارسلان* substituted for *کرب ارسلان*.

G. Flügel and several others assert that the poem was dedicated to Qızıl Arslân, but it seems improbable, as this Arslân died in A.H. 567 = A.D. 1191, while the poem was composed in A.H. 593 = A.D. 1196 (see Rieu, p. 567). Dr. Ethé (India Office Lib. Cat. No. 972.4) is, however, of opinion that it was dedicated to Naṣrat-ud-Din Arslân, who ascended the throne of Mûşil in A.H. 598 = A.D. 1201.

On fol. 164^a begins the story —

گوهر اصلی گنج خانه راز
گنج گوهر چنین کشاید باز

The prologue, fol. 215^a, contains the date of the composition, the 14th of Ramaḍān, A.H. 593 == A.D. 1196.

از پس پانصد و نود سه فرل
گفتم این نامه را چو ناموزان
روز بد چارده ز ماه صیام
چار ساعت ز روز رفته تمام

Some copies read an erroneous date, A.H. 598 == A.D. 1201.

The Haft Paykar was lithographed in Bombay, 1849, and Lucknow, A.H. 1290. One of the Seven Tales was published with a German translation by F. von Erdmann in his "Behramgur und die Russische Fuerscentochter," Kasan, 1844

V.

fol 215^b.

اسکندر نامه

Iskandar Nāmāh.

The Book of Alexander.

Begins :—

خدایا جهان بادشاهی تراست
ز ما خدمت آید خدائی تراست

The poem is divided into two parts the first part, called *Sharaf Nāma i-Iskandārī*, or *Iskandar Nāma i-Barī*, treats of Alexander as a conqueror, and records his battles on land. The second part, entitled variously as *Khīrad Nāma i-Iskandārī*, *Iqbāl Nāma i-Iskandārī* or *Iskandar Nāma i-Bahrī*, describes the king as a prophet and philosopher, and relates his adventures at sea.

In the prologue, after highly eulogizing the king Nasrat-ud-Dīn, the poet says that the monarch had wished the poem to be dedicated to him.

جهان بهلولان نصرت الدین که هست
بر اعدای خود چون ملک جبره دست
.. ..

چو فرمان چنبن آمد از شهریار
که بر نام ما نقشبند این نگار

Nasrat-ud-Dîn Abû Bakr bin Atâbak Muḥammad ascended the throne at Tabriz, A.H. 587 = A.D. 1191, on the assassination of his uncle, Qızıl Arslân, and died in A.H. 607 = A.D. 1210. (See Ḥabib-us-Siyar, vol. ii, Juz 4, p. 127).

The story begins on fol. 225^a.—

گدازنده نامه خسروی
چنین داد نظم سخن رانوی

In Copy No. 38, fol. 341^b, the poet enumerates his works thus.—

سوی مخزن آوردم اول بسیج
که سستی نکردم دران کار هیچ
درو چرب و شیرینی انگیختم
بشیرین و خسرو در آویختم
وزان جا سراپرده بیزن زدم
در عشق لیلی و مجنون زدم
چو زان داستان باز پرداختم
سوی هفت پیکر فرس تاختم
کنون بر بساط سخن پروری
زنم کوس انبال اسکندری

From this it is clear that the Iskandar Nâmah was composed after the Haft Paykar, 10 after A.H. 593 = A.D. 1196

In other copies the date of composition of the Iskandar Nâmah is given A.H. 597 = A.D. 1200

تاریخ بانصد بود هفت سال
چهارم محرم روم روال

and this date is supported by the author of the Nashtâr-1, 'Ishq, fol. 1832. But the present copy and copies of earlier dates do not mention any verse giving the date of composition

The prologue to the first part ends with a panegyric on the same Nasrat-ud-Dîn

On fol. 293^b the second part of the Iskandar Nâmah, called in the heading کتاب اقبال نامه, begins —

خرد هر کجا گنجی آرد پدید
ز نام خدا! سارد آن را کلید

The prologue contains a dedication to Malīk Qāhūr 'Izzud-Dīn Mas'ūd bin Nūr-ud-Dīn Arslān, who became the ruler of Maushīl in A. H. 607 = A. D. 1210, and died in A. H. 615 = A. D. 1218.

سر سرفرازان و گردن‌کشان
ملک عز‌الدین قاهر شه‌نشان
نظرفرای دولت چو طغرل‌نکین
ابو الغتم مسعود بن نور‌الدین

In the epilogue, fol 337^a, the poet says that he had reached at this stage the age of sixty.

بشصب آمد اندازۀ سال من
بکشت از خود آوازۀ حال من

The first part of the Iskandar Nāmāh was edited with a commentary in Calcutta, 1812, and reprinted in 1825. The text was printed in Calcutta, A. H. 1269, and lithographed with marginal notes in Lucknow, A. H. 1282, and in Bombay, 1277 and 1292. Extracts from the first part will be found in Franz von Erdmann's work "*De Expeditione Russorum Berdaam versus*," Casan, 1826, and in Charnoy's "*Expédition d'Alexandre contre les Russes*," St Petersburg, 1829. See also Spiegel, "*Die Alexandersage beiden Orientalen*," Leipzig, 1851, pp 33-50.

The whole of the first part has been translated into English by Capt H. W. Clarke, London, 1881.

The second part was edited, under the title of Sikandar Nāma-i-Bahri, by Dr. Sprenger, Calcutta, 1852 and 1869.

A short statement of the contents will be found in Erdmann's work, vol. i. p. 24, and a fuller abstract in Bacher's *Memoir*, pp 101-171. See also Ethé "*Alexanders Zug zum Lebensquell*," *Sitzungsberichte der bayrischen Akademie*, 1871, pp 343-405.

In noticing a copy of the *Khamsah*, Dr. E. Denison Ross, in his *Cat. of the Arabic and Persian MSS*, in the India Office Lib., pp 26-27, has described a copy of the Iskandar Nāmāh, which is particularly interesting for offering a recension of the poem. This version is not divided into two parts, and the learned doctor has made ingenious attempts in showing the considerable differences from other known versions.

Written in a fine minute Nasta'liq within four gold borders.

Dated the 20th Safar, A. H. 835.

Scribe - محمد بن علی.

No. 38.

fol. 507; marginal column of 16 lines, central column of 21 lines;
size $9 \times 6\frac{1}{2}$; $6\frac{1}{2} \times 4$.

The same.

Another copy of Nizâmî's Khamsah.

Contents —

fol 1^b مخزن الاسرار Makhzan-ul-Asrâr

The colophon, fol. 43^a, is dated the 14th Rajab, A.H. 882.

fol 43^b. خسرو و شیرین Khusrû wa Shirin.

This portion is dated, fol 158^a, the 18th Dîqa'ad, A.H. 882

fol 158^b. لیلای و معنوں Laylâ wa Majnûn.

Dated, fol 240^a, 17th Muhurram, A.H. 883.

fol 240^b. هفت پیکر Haft Paykar

Dated, fol 327^a, 8th Rabi' I, A.H. 883.

fol 327^b. The first part of the Iskandar Nâmah, called in the heading کتاب شرف نامۀ اسکندری.

Dated fol. 444^a, the 23rd Jamâdî I, A.H. 883.

fol 444^b. The second part of the Iskandar Nâmah, called کتاب اقبال نامه.

Colophon dated the 3rd Rajab, A.H. 883.

fol 22^a, 65^b, 85^a, 101^b, 105^b, 203^b, 204^a, 210^a, 227^a, 233^a, 235^b, 255^a, 261^b, 273^b, 370^b, 382^a, 469^b contain miniatures in Persian style.

Written in a fine clear Nasta'liq, with a double page 'unwân at the beginning of the work, and illuminated headings at the beginning of each poem.

On fol. 1^a, a note, written in a gold circle, runs thus.—

خمسۀ مولانا نظامی از خزائن قطب شاه مقابلہ کرد اخذ ملا روخا *

It also bears the seals of 'Inâyat Khân Shih Jahânî and 'Abdur Raşîd-i-Daylamî, two nobles of the court of the Emperor Shih Jahân

No. 39.

fol. 278; lines 20, size $9\frac{1}{2} \times 6\frac{1}{2}$, $7\frac{1}{2} \times 4\frac{1}{2}$.

Four Maṣnawîs by Nizâmî.

1. fol. 1^b مخزن الاسرار .
- 2 fol 31^b خسرو و شیرین
- 3 fol 107^b . هفت پیکر .
- 4 fol 168^a Iskandar Nāmāh (the first part)

Twenty-seven lines from the beginning are wanting, and the poem abruptly opens with the line —

خرد تا ابد در نیاید ترا
که تاب خرد بر نداد ترا

fol 252^b. The second part of the Iskandar Nāmāh, called in the heading خرد نامه .

folios containing about one thousand two hundred verses are missing at the end.

Written in a beautiful Nasta'liq, apparently in the 16th century.

No. 40.

fol 110, lines 17, size $6\frac{1}{2} \times 4\frac{1}{2}$, $4\frac{1}{2} \times 3\frac{1}{2}$.

Two Maṣnawîs by Nizâmî.

- 1 fol 3^b مخزن الاسرار .
- 2 fol. 39^b . لیلی معنون .

fol 2^b, 3^a, 7^b, 21^b, 26^b, 56^b, 65^b and 80^a contain fine, but faded miniatures.

This splendid copy is written within four gold-ruled borders in a very minute and beautiful Nasta'liq, with a fine illuminated double-page 'unwân, at the beginning of the مخزن الاسرار, and an exquisitely decorated heading at the beginning of the Jāyā Majnūn

Not dated, apparently 15th century

S Khurshid Nawâh

No. 41.

fol. 297; lines 12; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5\frac{1}{2} \times 3\frac{1}{2}$.

خسرو شیرین

Khusrû Shîrîn.

Khusrû Shîrîn, begins as usual

fol. 31^a, 32^b, 40^a, 42^a, 43^b, 45^a, 48^a, 54^a, 57^a, 59^b, 62^b, 76^a, 84^a, 89^a, 93^b, 96^b, 108^b, 114^a, 119^b, 149^a, 151^b, 155^a, 169^a, 184^a and 283^a contain exquisite miniatures in Indian style

Written in fine Indian Nasta'liq, between fancy gold grounds, within thick gold and coloured borders. In the colophon it is stated that the manuscript was transcribed for one Yûsuf Khân

Dated Monday, the 22nd Dîl Hajj, A H 1237

No. 42.

fol. 234, lines 15, size $11\frac{1}{2} \times 6\frac{1}{2}$, $9 \times 4\frac{1}{2}$

اسکندر نامه

Iskandar Nâmah.

The first part of the Iskandar Nâmah, generally called the شرف نامه اسکندری

fol. 30^b, 32^a, 43^a, 84^a, 98^b, 121^a, 130^a, 169^b, 170^a and 198^b contain fine miniatures in the Indian style, illustrating the text.

On fol. 226^b, space for miniature is left blank.

Written in a clear Indian Nasta'liq, with a fine double-page 'unwân.
Not dated, 17th century

No. 43.

fol. 123; lines 17, size $9\frac{1}{4} \times 5$; $7\frac{1}{4} \times 3$.

The same.

This copy contains scanty notes on the margin in the same handwriting as the text

The headings are in red.

Written in a clear Nasta'liq within red-ruled borders

Dated 27th Šafar, A.H. 1143.

Scribe: Muḥammad Khān Qādīrī محمد خان قادری

S. Khurshīd Nawāb

No. 44.

fol. 246, lines 15, size $14 \times 8\frac{1}{4}$, $10 \times 5\frac{1}{4}$

The same

Another copy of the first part of the Iskandar Nāmāh

fol. 7^b, 15^b, 21^b, 22^b, 27^a, 30^a, 36^b, 38^b, 45^b, 46^b, 49^a, 53^b, 56^a, 62^b, 64^a, 66^a, 67^a, 71^a, 76^a, 79^b, 83^a, 86^a, 91^a, 92^a, 96^b, 103^b, 108^a, 111^b, 117^a, 121^b, 124^b, 128^b, 133^a, 138^a, 144^a, 147^b, 151^b, 163^a, 165^b, 171^b, 178^b, 183^a, 188^a, 200^a, 209^a, 217^a, 223^b, 227^a, 236^a and 243^b contain fine coloured illustrations in Indian style

Written in fine bold Nasta'liq, within gold ornamented grounds, with a double-page 'unwān at the beginning

Copyist محمد

Dated Lahore, Sunday, the 11th Šafar, A.H. 1144.

No. 45.

fol. 13, lines 23; size $10\frac{1}{4} \times 6$; $8\frac{1}{4} \times 4$

خلاصه خمسة نظامی

Khulāṣa-i-Khamsa-i-Nizāmī.

Extracts from the five Maṣnawīs of Nizāmī, with a short prose preface.

Begins :—

بر اصحاب دولت و ارباب مکنت واجب و لازم است که بعد از
فرات مران کریم و تلاوت مرقان قدیم النخ *

This redaction is divided into thirty seven chapters according to the subjects, which are generally concerned with moral and religious precepts

The first chapter, در توحید و مباحثات, begins thus on fol. 2*—

ای همه هستی ز تو پیدا شده
خاک ضعیف از تو توانا شده

Other copies of the khulāṣah are mentioned in Rieu, p. 575, Ethé, Bodl., col. 493, and Pertsch, Berl. No. 738, see also Sprenger, p. 521. A copy of similar extracts, divided into thirty-five chapters, is described in Ethé, India Office Lib. Cat., No. 982. See also Ethé, Bodl., Nos. 597 and 598, Rieu (*ib.*), and Pertsch, Berl. (*ib.*)

Written in fine clear Nasta'liq, within four gold-ruled borders, with the headings in red

Dated A. H. 1061

Scribe Muḥammad 'Alī محمد علی.

No. 46.

fol. 473, 25 lines in four centre columns, 63 lines in marginal column;
size 14×9 , $12\frac{1}{2} \times 8$, $9\frac{1}{4} \times 5\frac{1}{4}$.

کلیات شیخ فرید الدین عطار

Kulliyât-i-Shaykh Farîd-ud-Dîn 'Attâr.

The complete poetical works of Farîd-ud-Dîn 'Attâr.

Farîd-ud-Dîn 'Attâr, with his full name ابو حامد محمد بن ابوبکر ابو حامد عطار النیشابوری, the celebrated mystic and a most profound Şûfî poet, about whom Jalâl-ud-Dîn Rûmî, the greatest of all the Şûfî poets, is said to have made the following remarks:--

همت شهر عشق را عطار گشت

ما هنوز اندر خم یک کوچه ایم

was born in Shâdhayâkb, near Nishâpûr in A H 513 = A D 1119, during the reign of Sultân Sanjar, and was killed by the Mughals in A H 627 = A D. 1229, at the age of 114 lunar years. 'Attâr who is more renowned as a Şûfî than a poet, derived his poetical title from the profession of his father, a druggist, which Attâr himself continued for some time. Meagre and unreliable accounts of his life are found in the Taḍkîrās, and I should like to refer to the life added in the beginning of the Taḍkîrat-ul-Auhyâ, edited by Dr Browne. See also Taqî Anṣarî, fol 450. Nafahât Haft Iqlim fol 216, Majâlis ul-'Ushshâq, fol 92, Makhzan-ul-Garâ'ib Daulat Shâh and H Kh, vol. II, p. 68.

For further notices on his life and his complete works, see Rieu, I, p. 344, and vol. II, pp. 576-580, Ethé, Boill. Lib. Cat., Nos. 622-636, Ethé, India Office Lib. Cat., Nos. 1031-1033, Sprenger, Oude Cat., pp. 346-356, Camb. Univ. Lib. Cat., p. 310, Ouseley's Biographical Notices, p. 236, and G. Flügel, p. 509.

Besides his well-known work, Taḍkîrat-ul-Auhyâ and a diwân, containing according to Makhzan-ul-Garâ'ib, thirty thousand verses

and ten thousand Rubâ'is, 'Atţâr is said to have left forty Maşna of which the following are known:—

- | | |
|-------------------|---------------------------|
| (14) وصت نامه | (1) اسرار نامه |
| (15) بلبل نامه | (2) الهی نامه |
| (16) اسرار شهود | (3) مصیبت نامه |
| (17) گل خسرو | (4) جواهر الدات |
| (18) مظهر العجائب | (5) اشتر نامه |
| (19) خیاط نامه | (6) مختار نامه |
| (20) کذب الحقایق | (7) حیدر نامه |
| (21) هفت وادی | (8) بیسر نامه |
| (22) لسان العیب | (9) سیاه نامه |
| (23) مفتاح العنوج | (10) منطق الطیر |
| (24) منصر نامه | (11) گل هرمز or خسرو نامه |
| (25) کذب البکر | (12) پند نامه |
| | (13) وصلت نامه |

Ethé, *Boll. Lib. Cat.*, Nos. 622-625, mentions three copies of *Kulliyât*, each containing twenty or twenty-one *Maşnawis*, and Sprei also mentions a similar number of *Maşnawis*. But our copy of *Kulliyât* contains the poet's *diwân* and twelve *Maşnawis* only.

Contents (marginal column) —

I.

foli. 1^b-93^a

جوهر الذات

Jauhar-ud-Dât.

This is only the second of the three *daftar*s into which the poet divided. The first and the second *daftar*s are wanting in this copy. begins thus —

تعالی الله ازین دیدار پر نور
که در ذرات عالم گشت مشهور

It is incomplete towards the end, and breaks off abruptly on fol. 93^a with the first part of a verse, viz. *بود کاین جا تو زین سر حقیقت*. The second part of twenty verses at the end are wanting, and space is left blank for them. On fol. 21 about forty-four verses are wanting, and after fol. 8 three folios, containing about two hundred and fifty verses, are missing. The poem is also called *جواهر الدات* - *جوهر ذات* - *جواهر نامه* and *جواهر نامه*. For other copies see Sprenger, *Oude Cat*, p. 351; W. Pertsch, *Berlin Cat.*, p. 780, *Ethé, Bodl. Lib. Cat.*, Nos. 622, 623, etc.; Rieu, ii, pp. 576-577; *Ethé, India Office Lib. Cat.*, Nos. 1031, 1017, etc., and G. Flügel, i, p. 513.

II.

fol. 1^b (centre column).

مظهر العجائب

Mazhar-ul-'Ajā'ib.

Beginning :—

افروین جان آفرین بر جان جان
زانکه هست او آشکارا و نهان

On fol. 3^a, the author, after giving the title of the poem in this way—

این کتاب از غرایب آمد است
مظهر سر عجائب آمد است

enumerates his following previous compositions—

خسرو گل	جوهر الدات
بنبل نامه	اشتر نامه
الهی نامه	منطق الطیر
پند نامه	مصیبت نامه
and	اسرار نامه
تذکرة الاولیا	وصات نامه

Thirty-eight lines, which were missing on fol. 21, have been recently added by the scribe of this library

After fol. 8, three folios, containing about three hundred verses, are missing.

For other copies, see Sprenger, *Oude Cat.*, p. 353; Ricu, p. 579; Ethé, *Bodl. Lib. Cat.*, No. 622, 5, etc., and Ethé, *India Office Lib. Cat.*, No. 1131, 18, etc.

fol. 70^b-71^a. Centre column blank.

III.

fol. 71^b.

منطق الطير

Mantiq-uṭ-Ṭayr.

Beginning :—

آفرین جان آفرین پاک را
آنکه جان بخسید و ایمان خاک را

The poem is divided into thirty sections, مقاله. The verso giving the date of its composition A.H. 583 = A.D. 1187, quoted in Rieu *Suppl.*, No. 235, ii, is wanting here.

Lithographed in Lucknow, A.H. 1288, and Bombay, A.H. 1280

Edited by Garcin de Tassy, Paris, 1857; translated into French in 1863. For other copies, see Sprenger, *Oude Cat.*, p. 354; Ethé, *Bodl. Lib. Cat.*, No. 622, etc.; Rieu, p. 576^a, Pertsch, *Berlin Cat.*, No. 753, G. Flügel, i, pp. 509 and 511; Browne, *Camb. Univ. Lib. Cat.*, p. 312 fol. 121^a blank

IV

fol. 121^b

حلاج نامه or منصور نامه

Hallāj Nāmāh or Manṣūr Nāmāh.

Beginning :—

بود منصورى عجب شویده حال
در ره تحقیق او را صد کمال

This poem, seldom found in other copies of the *Kulliyāt*, is noticed in Stewart *Cat.*, p. 60; Ethé, *Bodl. Lib. Cat.* No. 623, 15, and Ethé, *India Office Lib. Cat.*, No. 1033, 13.

fol. 124^a-125^a blank.

V.

fol. 125^b.

مصیبت نامه

Muṣībat Nāmāh.

It is also called نزهت نامه . See Upsala Cat , p. 100.

Begins :—

حمد پاک از جان پاک آن پاک ۱
 کو خلافت داد مشیت خاک را

The poem is divided into forty chapters, enumerated by Sprenger, Oude Cat., p. 349. See also Rieu, p. 576, Ethé, Bodl. Lib. Cat., No. 622, 12; Pertsch, Berlin Cat., No. 761, and C. Flügel, 1, p. 510 fol. 200^b-201 blank.

VI.

fol. 201^b

لسان الغیب

Lisân-ul-Gayb.

Begins .—

اسم تو دید ابدای نام اوست
 مرغ رحمت حملگی در دام اوست

See Ethé, Bodl. Lib. Cat., No. 622, Art. 4, etc., Ethé, India Office Lib. Cat., No. 1031, 16, etc.

Spaces for headings are left blank.

fol. 249^a blank

VII.

fol. 249^b

خیاط نامه

Khiyât Nāmāh.

Begins .—

بمقام آنکه هستی زو نشان یافت
 نفوس ناطقه در زیر جان یافت

The title of the poem occurs in the following verse (fol. 249^b) :—

چو بر کاغذ نهادم نوک خامه
نوشتم نام این خیاط نامه

It is divided into ten chapters, فصل, enumerated by Sprenger, p. 356. See Ethé, Bodl., No. 624, Art. 16; Ethé, India Office Lib. Cat., No. 1033, 11.

fol. 259^b–260^a blank.

VIII.

fol. 260^b.

مفتاح الفتوح

Miftâḥ-al-Futûḥ.

Begins.—

پناه من بختی کو نمیرد
بآهی عذر صد عصیان بدبرد

The title is mentioned in the following: fol. 261^b.

“نو مفتاح الفتوحش نام کن هان”

For other copies, see Ethé, Bodl., Nos. 622, Art. 19, 623, Art. 10; 624, Art. 7; 627, Art. 3, and Rien Suppl., No. 235, vi; Ethé, India Office Lib. Cat., No. 1031, 11, etc

fol. 277^b–278^a blank

IX

fol. 278^b

کنز الحقایق

Kanz-ul-Haqâ'iq.

Begins.—

بنام آنکه جان را نور دین داد
خرد را در خدا دانای یقین داد

The following verse on fol. 280^a gives the title of the poem :—

چو گفتم اندر و چندی حقایق
نهادم نام او کنز الحقایق

For other copies, see Sprenger, p. 356, where the initial line is different; Ethé, Bodl., Nos. 622, Art. 18, 623, Art. 9; Rieu Suppl., No. 235, v, Ethé, India Office Lib. Cat., No. 1031, 13, etc.

fol. 292^a blank.

X.

fol. 292^b

هفت وادی

Haft Wādī.

Begins —

حمد پاک از جان پاک آن پاک را
کو خلانت داد مشّت خاک را

Some seven or eight verses of the beginning are, with slight alteration, exactly the same as in the مصیبت نامه

For other copies, see Sprenger, p. 357, and Ethé, Bodl., No. 622, Art. 9, Ethé, India Office Lib. Cat., No. 1031, 6, etc

Spaces for headings are left blank throughout.

fol. 299^a blank.

XI.

fol. 299^b

اشتر نامه

Ushṭur Nāmāh.

Begins —

انداز بر نام حی لا یزال
صانع اشیا و ادعای جلال

For other copies, see Sprenger, p. 352; Rieu, p. 578; Ethé, Bodl., No. 622, Art. 15, and Leyden Cat., n, p. 114; Sprenger Cat., p. 352; W. Pertsch, Berlin Cat., p. 717, Ethé, India Office Lib. Cat., No. 1031, 1, etc.

Spaces for headings are left blank.

fol. 348^a blank

XII

fol. 343^b

پند نامه

Pand Nāmāh.

The most popular of all the poems of 'Attār.

Begins —

حمد بپعد مر خدای پاک را
آنکه ایمان داد مشقت خاک را

For other copies, see Rieu, p. 579; Sprenger, p. 355; Ethé, Bodl., No. 622, Art. 10 (where the initial line is different); W. Pertsch, Berlin Cat., pp. 72, 91, etc.; G. Flugel, i, p. 511, and iii, p. 415; Rosen, Pers. MSS., p. 202, etc.

This poem has been repeatedly printed in Calcutta, Lucknow, Lahore, Boulak and Constantinople. It was edited by J. H. Hindley, London, 1809, and translated into French by S. de Sacy, Paris, 1819, and into German by G. H. F. Nesselmann. Hâjī Khal, vol. ii, p. 68, mentions a Turkish commentary on the Pand Nāmah, by Shām'ī (d. 1009), entitled Sa'ādat Nāmah. For other editions and translations, see Ethé, India Office Lib. Cat., No. 1031.

fol. 355^b and 356^a blank.

XIII.

fol. 356^b

دیوان

Diwân.

Containing Qasidas, Gazals and Rubâ'iyât.

fol. 356^b. Beginning of Qasidas without alphabetical order

سبحان خالقى که صفاتش ز کبریا
بر خاک عجز میفکند عمل انبیا

fol. 365^b. Gazals not alphabetically arranged.

Begins —

پدر ما میرفت هنگام سحر
رفتادش بر خراباتی گذر

fol. 413^b–419^a. Rubâ'iyât (about 191 in number).

Begin —

از عشق تو کام دل ما ناکامیست
آرام گرفتیم ز بی آرامیست
ای زاهد نیکنام منشین با من
بر خیز که سرمایه من بدنامیست

fol. 419^b–420^a blank.

fol. 420^b. Spaces for eleven quatrains are left blank.

fol. 421. Another series of Rubâ'iyât, numbering one thousand seven hundred and eighty-four.

Opens thus:—

ای هفت سپهر پرده دار در تو
وی هشت بهشت رهگذار در تو
رخ زرد و کبود جامه خورشید منیر
سرگشته ذره غبار در تو

The total number of Rubâ'iyât in this diwân is one thousand nine hundred and seventy-five only, while the number of gazals, compared with another copy of the diwân mentioned hereafter, is much less.

For other copies, see Sprenger, *Oude Cat.* p. 348. Ethé, *Bodl.*, No. 636; Ethé, *India Office Lib. Cat.*, No 1031, etc. See also G. Flügel, *iii*, p. 447, where a copy of the Qasidah, entitled *لحمة الأبرار*, is described.

A very correct copy, written in a fine clear Nasta'liq, within gold-ruled borders. The frontispiece of each of the Maṣnawis is fairly decorated.

Not dated, apparently 17th century.

No. 47.

fol. 442; centre column 16 lines; marginal column 24–26 lines;
size $10\frac{1}{2} \times 6\frac{1}{2}$; $7 \times 3\frac{1}{2}$.

سبعة فرید الدین مطار

Seven Maṣnawî Poems of Farīd-ud-Dīn 'Aṭṭār.

I.

fol 1^b.

الهی نامه

Ilāhî Nāmāh.

Begins:—

الهی نامه را آغاز کردم
بنامت باب نامه باز کردم

The poem is divided into twenty-two chapters, described by Sprenger, p. 357. See Ethé, Bodl., No. 622, Art. 11; Rieu, p. 576, and Stewart's Cat., p. 61.

Colophon: Dated Shâh Jahân Âbâd, 24th Ramaḍân, A.H. 1133, during the reign of Muḥammad Shâh.

fol. 127^b-128^a blank.

II.

fol. 128^b.

اسرار نامه

Asrâr Nâmah.

Begins :—

منام آنکه جان را نور دین داد
خرد را در خدا دانی یقین داد

According to Sprenger, p. 358, the poem is divided into twenty chapters, مقاله and according to Ethé, India Office Lib. Cat., No. 1031, 12, into nineteen.

For other copies, see Rieu, p. 576; Ethé, Bodl., No. 622, Art. 18; Pertsch, Gotha, No. 52; G. Flügel, i, p. 510; St. Petersburg, p. 332, and Pertsch, Berl., No. 688.

The work has been lithographed at Tehran, A.H. 1298.

Dated 13th Ṣafar, A.H. 1123.

fol. 175^a blank.

III.

fol. 175^b.

اشتر نامه

Ushṭur Nâmah.

(See No. 46 above, Art. XI.)

This is dated the 27th Ṣafar A.H. 1123.

fol. 296^b-297^a blank

IV.

fol. 297^b.

مصیبت نامه

Muṣibat Nāmāh.

(See No. 46 above, Art. V.)

Dated 17th Rajab, A.H. 1123.

fol. 407^a blank

V.

fol. 407^b.

بلبل نامه

Bulbul Nāmāh.

Begins :—

قلم بردار راز دل عیان کن
 سرآغازش مقام غیب دان کن

See Sprenger, p. 355, and Ethé, Bodl., No. 622, Art. 8, Ethé, India
 Office Lib. Cat., No. 1031, 3

VI.

fol. 413^b

بیسر نامه

Bisar Nāmāh.

Begins :—

من بغیر تو فیه بینم در جهان
 مادرا پروردگار جادان

The title of the poem occurs on fol. 416^a

سر بیسر نامه را پیدا کنم
 عاشقان را در جهان شیدا کنم

See Sprenger, p. 349, and Ethé, Bodl., No. 622, Art. 17, Ethé, India
 Office Lib. Cat., No. 1031, 7, etc.

fol. 417^a blank.

VII.

fol. 417^b.

وصلت نامه

Waṣlat Nâmah.

Begins ---

ابتدا اول بنام کردگار
خالق هفت و شش و پنج و چهار

fol 418^b | 11 contains the title of the book.

نام این کرده بوصولت نامه من
زانکه وصلت دیده ام از خرویشتن

See Rieu, p. 579, Sprenger, p. 355, and Ethé, Bodl., No 622, Art. 7;
Ethé, India Office Lib. Cat., No. 1031, 10.

Written in a careless Nasta'liq.

fol 1^a contains two seals of Mirzâ Khurram Bakht, son of Mirzâ
Jahândâr Shâh, son of Shâh 'Âlam, King of Delhi.

No. 48.fol. 37^b, lines 15, size 8 $\frac{3}{4}$ × 5 $\frac{1}{4}$, 6 × 3

مظہر العجائب

Mazhar-ul-'Ajâ'ib.

Another copy of Mazhar-ul Ajâ'ib, by Farid-ud-Dîn 'Attâr.

Written in ordinary Nastâ'liq. Dated Patna, 15th Sha'bân; the
year is not given. Written by Amân Ullah 18th century

No. 49.

fol. 110; lines 25; in four gold-ruled columns;
size $11\frac{1}{4} \times 7$; $9 \times 5\frac{1}{4}$.

جوهر الذات دفتر اول

Jauhar-ud-Dât.

First Daftar (Book) of Jauhar-ud-Dât, by Farîd-ud-Dîn 'Aṭṭâr
Begins as usual.

Written in fine clear Nasta'liq. Not dated, probably 17th century.

No. 50.

fol. 145, lines 17; size 6×4 , $4\frac{1}{4} \times 2\frac{1}{4}$.

منطق الطير

Mantiq-ut-Tayr.

Another copy of Mantîq-ut-Tayr.

Begins as usual.

fol. 1^a, 11^b, 33^a, 41^b and 77^a, contain miniatures very much damaged. The headings are written in Naskh, with gold.

Written in an elegant minute Nasta'liq character, within gold-ruled borders, with beautiful but faded 'unwân

Dated 7th Jamadi I, A.H. 842.

Damîr ud Dîn

No. 51.

fol. 163; lines 14; size $8\frac{1}{2} \times 6$; $6\frac{1}{2} \times 3\frac{1}{2}$.

The same.

Another copy of Farid-ud-Din 'Attâr's منطق الطير, with a complete copy of اسرار نامه and some fragments from his other Magnawis on the margin.

fol. 1^b (centre column) begins the منطق الطير.

On fol. 3^b (margin) begins the اسرار نامه, and it ends on the margin of fol. 69^a.

The following verse in the epilogue gives A.H. 573 as the date of composition of this poem —

پانصد و هفتاد و سه بگذشت سال

هم ز تاریخ رسول ذوالجلال

but Rieu Suppl., No. 235, quotes a verse giving the date A.H. 583.

Written in fine and clear Nasta'liq, within gold-ruled borders.

Not dated, apparently 14th century.

No. 52.

fol. 331; lines 13; size $8\frac{1}{2} \times 5\frac{1}{2}$, $6\frac{1}{2} \times 4$.

دیوان فرید الدین مطار

Diwân-i-Farid-ud-Din 'Attâr.

Another copy of Farid-ud-Din 'Attâr's diwan, containing about one thousand two hundred verses of Qasidas and four thousand verses of Gazals.

Qasidas, without any alphabetical arrangement, begin as usual.

The Gazals, alphabetically arranged, begin as in Sprenger, p. 348, on fol. 54^a. —

گفتم اذدر محضت و خوارى مرا

چون به بينى نيز بگدارى مرا

It is remarkable that this copy of the diwân does not contain the Ġazals ending in the letters ف and ط م ن ص غ ث.

One or two folios are wanting at the end.

Written in a very modern hand; probably 19th century.

No. 53.

fol. 66; lines 14; size $11 \times 6\frac{1}{2}$, $8\frac{1}{2} \times 4\frac{1}{2}$.

دیوان معین چشتی

Diwân-i-Mu'in-i-Chishtî.

The diwân of Khwâjah Mu'in ud-Dîn Chishtî, with the Takhalluṣ Mu'in containing mystical and sufistic poems in alphabetical order.

Beginning:—

بوده جان و دلم را جمال نام خدا

نواخت تشنه لبان را زال نام خدا

The only source, which leads us to suppose that the author of this diwân is the celebrated Khwâjah Mu'in ud-Dîn Chishtî, is that some of its verses are found quoted in Taqî Auhadî's 'Urafât, fol. 672^a, and Wâlih's Riyâḍ uṣṣh Shu'arâ, fol. 375^a, which they attribute to this holy saint; but neither of them, nor any other authority, distinctly says that Mu'in Chishtî is the author of any diwân.

Khwâjah Mu'in-ud-Dîn Ḥasan al-Sanjari, خواجه معین الدین, بن خواجه غیاث الدین حسن السنجرى, the most distinguished saint of the Chishtiyah sect, was the son of Khwâjah Ġiyâṣ ud-Dîn Ḥasan, and was born in Sîstân in A.H. 537 = A.D. 1142. He was the disciple of Shaykh 'Uṣmân Hârûnî, with whom he remained for fifteen years. He came to Ajmîr during the time of Fîṭḥaura, the Râjah of that place, who was defeated by Shihâb ud-Dîn Ġûrî in A.H. 688 = A.D. 1192. Here he died on the 6th of Rajab, A.H. 633 = A.D. 1235, and his shrine was constantly visited by emperors and princes, and attracts even to this day crowds of votaries.

See Akhbâr-ul-Akhyâr, p. 26, Safinat-ul-Auliyâ, p. 158; Miftâh-ut-Tawârikh, p. 87; Makhzan-ul-Ġarâ'ib, fol. 764, Majma ul Fusahâ, 1, p. 542, etc.

This copy of the *diwân* ends with the line—

چون معین معترف بنادانی است
یا الهی اگر تو میدانی

The subscription runs thus—

دیوان حضرت معیط بحر عرفان حضرت معین الدین
چشتی قدس سره العزیز *

The *diwân* has been repeatedly lithographed in Lucknow, and lastly in 1898.

The greater portion of fol 48^a and foll 48^b, 49^a and 49^b are left blank

Written in ordinary rough Nasta'liq

Dated 4th Ramaḍān, A.H. 1256.

Scribe : نور الدین احمد .

No. 54.

fol 378; lines 21; size $11\frac{3}{4} \times 7$; $8\frac{1}{4} \times 4$

دیوان کمال اصفهانی

Dîwân-i-Kamâl-i-Iṣfahânî.

Beginning —

ای صفات تو بیانها را زبان انداخته
عزت دات یقین را در کمال انداخته

Kamâl ud-Dîn Ismâ'îl, son of the celebrated Jamâl-ud-Dîn Muḥammad bin 'Abd-ur-Razzâq of Iṣfahân, کمال الدین اسماعیل بن جمال الدین, came from a noble family of Iṣfahân, noted for learning and wealth. His father, Jamâl-ud-Dîn, who died, according to Taqî Kâshî, in A.H. 588 = A.D. 1192, was a favourite panegyrist of the Şâ'îd family, and has left a *diwân* (noticed in Sprenger, *Oude Cat.*, p. 445), extracts from which are quoted in *Daulat Shâh*, *Haft Iqlim*, etc. Another son of Jamâl-ud-Dîn, named Mu'in-ud-Dîn Abd-ul-Karîm, turned out a great scholar, while Kamâl ud-Dîn

became one of the distinguished poets of his time. It is said that there was a dispute among the later poets in regard to the relative merits of the father and the son, and Shaykh 'Alī Ḥazīn (*d.* A.H. 1180 = A.D. 1766) is said to have decided the question in this way:—

استاد سخن گرچه جمال است و لیکن
تکمیل همان طرز و روش کار کمال است

However, Kamāl gained the immortal fame of خلاق المعانی, or the inventor of new senses or ideas, and it can safely be remarked that, as a poet, he is more renowned than his father, Jamāl. Like his father, Kāmāl also was a panegyrist of the Šā'id family, and most of the Qaṣidas in his dīwān are found in praise of Rukn-ud-Dīn Šā'id bin Mas'ūd.

Kāmāl fell in the general massacre of the inhabitants of Isfahān by the Mughals under Uktāi Qān, and it is said that, when he was dying, he wrote the following Rubā'ī on the wall with his blood.—

دل خون شد و شرط جانکدازی این است
در حضرت او کمیند بازی این است
با این همه هم هیچ نمی یارم گفت
شاید که ترا بندانوازی این است

Daulat Shāh places the poet's death in the 2nd of Jamādī II, A.H. 635 = A.D. 1237, and this date is generally accepted, Taqī Aḥadi, fol. 610, followed by the author of the Mir'āt-ul-Ālam, fixes the poet's death in A.H. 639 = A.D. 1241. *Khulīsat-ul-Afkar*, fol. 150, in A.H. 628 = A.D. 1230; and *Nashtar-i-'Ishq*, fol. 1474, in A.H. 623 = A.D. 1226.

For other notices of the poet's life, see *Ḥabīb us-Siyar*, vol. ii. Juz 4, p. 190, *Bahāristān*, fol. 102. *Haft Iqlīm*, fol. 246*, *Ātaḡh Kadah*, p. 151, *Makḡzan-ul Garā'ib*, fol. 706^b, see also Rieu, *Pers. Cat.*, p. 581*. Sprenger, *Oude Cat.*, p. 454, Ethé, *Bodl. Lib. Cat.* Nos 638-643, Ethé, *India Office Lib. Cat.* Nos 1055-1057, W. Pertsch, *Berl. Cat.* p. 783, and Hammer *Redekunst*, p. 156.

This copy contains Qaṣidas, Tarkib-band's, Qit'as, Gāzals and Rubā'is without alphabetical order, the persons praised being the following —

fol. 11*, Sulṭan 'Alā-ud-Dīn Tukugh (A.H. 590-596), fol. 13^b, Gyaṣ ud-Dīn Muḡammad bin Khwārizm Shāh, fol. 15*, Atābak Sa'd bin Zingī (A.H. 599-623) fol. 18^b, Atābak Muzaḡfar-ud Dīn Abū Bakr bin Sa'id Zingī (A.H. 623-658); fol. 26*, Ḥusām-ud-Dīn Ardashīr b. n. Hasan of Māzandān, fol. 28^b, Naṣrat-ud-Dīn; fol. 29^b, Nizām ul-Mulk

Muhammad; fol. 34^b, Fakhr-ud-Din bin Nizâm-ul-Mulk; fol. 39^a, Sa'id-Taj-ud-Din Âli; fol. 40^a, Sharaf-ud-Din Âli bin al Faql; fol. 16^b, 'Izz-ud-Din Yahyâ; fol. 146^a, Diyâ-ud-Din Ahmad bin Abû Bakr; fol. 152^a, Shihâb-ud-Din 'Azîz bin Sâujî; fol. 161^b, Nûr-ud-Din Nahwî; fol. 162^b, Rashîd-ud-Din Waṭwât; fol. 165^b, Zayn-ud-Din Suhrawardî, etc. etc.; but the greater portion of the diwân is devoted to Rukn-ud-Din, Şa'id bin Mas'ûd

fol. 1^b-183^a. Qasidas, intermixed with Tarkib-bands.

fol. 183^b Muqattî'ât.

Begins :—

آدمی را چهار خصلت هست
در در گیتی ز باقی و فانی

fol. 250^a. A Qiṭ'ah, with a letter in prose, addressed in reply to one Sayf-ul-Mulk.

fol. 269^b-281^a Satirical Qiṭ'as, the first beginning with در مهر پسر روز .

Begins :—

پسر زردوز آن گنده شوخ
از برلی درمی زر مرده

fol. 281^b Gāzals

Begin —

ای دل و جان بیاد تو زنده
همه فانی تو حی پاینده

fol. 326^b. Rubâ'iyât

Begin :—

ای حکم ترا نهاده سرها کردن
در چند طاعت فلک را کردن
ای طرفه نه دریای گفت را از تیغ
اهيست بداندیش ترا ما کردن (?)

For other copies, see Rieu, p. 580^b, Ethé, Bodl, p. 507, and Pertsch, Berl, No 762.*

* Selected poems, about one hundred in number, have been lately translated into English by Ethel Watts Mumford, and printed by the Constable Press.

This valuable copy bears the seals of many noblemen of the court of the Emperor Shâh Jahân, such as *نزداد شامجهان عبد الرشید دلمی* — *اعتماد خان شامجهانی* — *عنایت خان شامجهانی*, etc.

Written in fine Nasta'liq, within gold and coloured columns, with four beautifully illuminated headings at the beginnings of the Qasidas, the Muqatt'ât, the Ġazals and the Rubâ'iyât

Not dated, apparently 15th century

No. 55.

fol. 336; lines 17; size 10×6; 7¼×3½

The same.

Begins as above

fol. 3^a–8^b Tarkîb-bands, intermixed with Qit'as, without any regard to alphabetical order

fol. 8^b–174^a Qasidas, alphabetically arranged

fol. 174^a–205^b Muqatt'ât, intermixed with Tarkîb-bands and Ġazals

fol. 205^b–209^a. A Maḡnawî.

Begins :—

تا زبانم بکام جنبانی است
در نغای : یوس لغبانی است

fol. 209^b–285^a Qit'as Ġazals and Qasidas all intermixed without any system or order

fol. 285^a–336^a Ruba'iyât

Begins :—

لی مدح تو آورده فلم را نه سخن
دی ناطقه در وصف گفت بسته دهن
چون هر سخن آوری سخن از تو برد
پس چون سخن آوری کنم پیش تو من

This copy also bears the seals, dated A H 1044 and 1048, of 'Inâyat Shâh Shâh Jahânî, 'Ahd-ur-Rashîd-i-Daylamî, and of several other noblemen of Shâh Jahân's court

Written in a beautiful clear Nasta'liq, within gold-coloured columns,
with double-page 'unwâns

Not dated, apparently 16th century

No. 56.

fol. 10; lines 12; size $7\frac{3}{4} \times 4\frac{3}{4}$; $4\frac{1}{2} \times 2\frac{3}{4}$.

رباعیات سیف الدین باخیزی

Rubâ'iyât-i-Sayf-ud-Dîn Bâkharzî.

A very rare copy of the Quatrains of Sayf-ud-Dîn of Bâkharz
without alphabetical order

Beginning:—

ای سر تو در سینۀ هر صاحب راز
پیوسته در رحمت تو بر همه داز
هر کس که بدرگاه تو آید به نیاز
مکرم ز درگاه تو کی گردد باز

Sa'id bin Muzaffar, better known as Sayf-ud-Dîn Bâkharzî, was a native of Bâkharz, between Nishâpûr and Herât. In his early life he applied his mind towards study, and after acquiring knowledge from various sources, he became the disciple of the celebrated saint, Shaykh Najm-ud-Dîn Kubrâ (d. A. H. 618 = A. D. 1221), who made him his khalifah, and afterwards sent him to Bukhârâ to give spiritual instructions to the people. He was a contemporary of Halâkû Khân, who succeeded his brother Mangû Khân (d. A. H. 654 = A. D. 1256) in the kingdom of Persia, and died in A. H. 663 = A. D. 1264. Sayf-ud-Dîn is reckoned as one of the greatest Sûfis, and it is said that kings and princes of his time used to travel on foot to pay their respects to him. Amîn Râzî, the author of the *Haft Iqlm*, narrates that Mangû Khân's mother, who professed the Christian faith, founded a big Madrasah in Bukhârâ at a large expense, and appointed the Shaykh as the trustee of that institution. The latter portion of his life was spent in Bukhârâ, where he died, according to *Nafahât*, p. 494; *Riyâd-ush-Shu'arâ*, fol. 174*, *Makhzan-ul-Garâ'ib*, fol. 344, and *Majma'ul-Fusahâ*, vol. i, p. 242, in

A.H. 658 = A.D. 1259 Our copy of the *Majâlis-ul-'Ushshâq*, fol. 103^b, reads the poet's death in A.H. 650 = 1252, agreeing with one of the two dates given in Sprenger, *Oude Cat*, p. 561 where it is mentioned that Sayf-ud-Dîn died in A.H. 648 or 650. But the copy of the *Majâlis-ul-'Ushshâq*, described by Dr. Rieu in his *Persian Catalogue*, p. 352^a, bears A.H. 658. The author of the *Şuhuf-i-Ibrâhîm* fixes Sayf-ud-Dîn's death in A.H. 659 = A.D. 1260

For further notices on Sayf-ud-Dîn's life, see, besides the above references, Taqî Auhadi, fol. 301, *Haft Iqlim*, fol. 202, and *Âtash Kadah*, p. 109

The total number of Rubâ'is in our copy is fifty-one, and the poet's name occurs in the following last Rubâ'i. —

سبغا ز دعای ده بسیار منال
هرگر مکن از زمانه اظهار ملال
کاین دولت دیگران و این محضت تو
چون نیک نگه کنی خبالست خیال

No other copy of the Rubâ'is is mentioned in any other catalogue.

Written diagonally, in a fine clear Nasta'liq, within gold-ruled borders, with an artistic frontispiece

Not dated, apparently 15th century

Scribe: قاسم حمید

A copy of this MS, with a biographical notice of the poet, has recently been edited and printed in the Z D M G

No. 57.

fol. 103 lines 20, size 9½ × 6½, 6½ × 3½

دیوان امیر اومانی

The Diwân of Aşîr-i-Aumânî.

Beginning. —

دیدم بوی حیات از نسیم باد صبا
چمن ز بلبل و گلزار شد بزرگ و نوا

Aṣīr-ud-Dīn Aumānī, called by the author of the *Ātaṣh Kadah*, p. 340, Aṣīr-ud-Dīn 'Abd-Allah ائير الدين عبد الله الوماني, was a native of Aumān, a village in the district of Hamadān. Aṣīr was a pupil of Naṣīr-ud-Dīn Tūṣī, who died in A.H. 672 = A.D. 1273, and a contemporary of Rukn-ud-Dīn Qabā'i, Kamāl-i-Isfahānī and Majd-ud-Dīn Hamgar. He flourished during the time of Sultān Sulaymān, Shāh of Kurdistan, to whom he was a panegyrist, and to whose praise the greater portion of his diwan is devoted. Daulat Shāh, p. 172, quotes a *Qaṣīdah* which Aṣīr is said to have composed in praise of the winter season, and to have addressed to Atābak Uzbek bin Muhammad. Extracts of the *Qaṣīdas* which Aṣīr and Kamāl addressed to each other are quoted in the *Haft Iqlīm*. Aṣīr was also well versed in Arabic, and died, according to Taqī Kāshī, *Oude Cat.*, p. 17, No. 51, and *Ṣuḥuf-i-Ibrāhīm*, fol. 41^a, in A.H. 665 - A.D. 1266. *Ātaṣh Kadah*, however, gives the poet's death in A.H. 656 - 1258.

Notices on the poet's life will be found in Daulat Shāh (*loc. cit.*); *Haft Iqlīm*, fol. 280^b, *Taqī Aḥādī*, fol. 40^b, *Itiyād-ush Shu'arā*, fol. 6^b, and *Makhzan-ul-Garā'ib*, fol. 16^a. See also *Rieu Suppl.*, No. 239, 1, and *Éthé*, *India Office Lib. Cat.*, No. 1058.

Poems in praise of the following persons are found at places. —

Sh. ḥab-ud-Dīn, fol. 10^a, Bahā-ud-Dīn Abul Fath, fol. 22^b; Majd-ud-Dīn Hamgar, fol. 36^a, 37^b, etc. Fakhr-ud-Dīn, fol. 44^b; Kamāl-ud-Dīn Ismā'īl of Isfahān fol. 65^a, and several other contemporaries.

On fol. 18^b is a satire, معجوز, on Majd-ud-Dīn Ṭawīl the Qāḍī of Hamadān, which runs thus:—

ای دل و دست تو اجمال گزوة را تفضیل
کف کان بخش تو بفریل سخا را تاویل

Amin Rāzī on the authority of the *Tārīkh-i-Guzīdah*, states that Ḥasī towards the end of his life, being annoyed with the said Qāḍī, wrote the above satire.

The *Ruba'is* begin thus on fol. 102^a —

چون از پی خلق ساختم بر کف دست
گیرم که گرفته شد سراسر کف دست
گفت از پی وصل خوبویان آخر
تا کی باشم نهاده سر بر کف دست

Another series of Rubâ'is, arranged in alphabetical order, begins thus on the margin of the same folio :—

ای ذات شریفست بری از چون و چرا
 رختسندۀ ر نور قدمست هر دوسرا
 تا کی همه چون جانگراسی شب و روز
 عالم ندو بینیم و نه بینیم ترا

The MS bears the seal of 'Abd Ullah Qutb Shâh, the sixth king of the Qutb Shâhî dynasty of Golconda in Hyderabad, who died in A.H. 1085 = A.D. 1674

Written in a fine clear Nasta'liq, within gold and coloured columns, with a handsome double-page 'unwân

Dated A.H. 1015

No. 58.

fol. 207; lines 16-17, size $9 \times 5\frac{1}{2}$; $5\frac{1}{4} \times 3\frac{1}{4}$

دیوان سیف الدین اسفرنگی

Diwân-i-Sayf-i-Isfarangî.

Beginning :—

شب چو بر دارک نعاد از مودج اسرار من
 خفته گید صبح را آه دل بیدار من

Agreeing with Ethé, Bodl. Lib. Cat., copy No. 645, and Rieu, p. 528, and Sprenger s (p. 562) : second copy

Sayf ud-Dîn, Arāj, or the lame, سیف الدین اعرج الاعمی, a native of Isfarang in Māwān an Nahî, was, according to some, a disciple of Shaykh Sayf ud-Dîn Bakharî (see No. 56. *Arāj*). The biographers differ widely in giving the dates of the birth and death of the poet and the period in which he flourished. Daulat Shâh p. 126 (who calls the poet, on p. 109, a pupil of Israqidî), holds a very high opinion of the poet, and says that Sayf ud-Dîn, whose diwân was studied by the scholars of Sultân Ulug Beg's court and preferred to the diwân of Asîr ud-Dîn Akhsikati, who died in A.D. 608 = A.H. 1211 (see Rieu, p. 563), came from Bukhârâ to Khawarizm in the beginning of the reign of Sultân Îlarslân bin Khawarizm Shâh (A.H. 551-557 = A.D.

1156-1171), and that he composed poems in answer to Khâqânî, Zahîr and other eminent poets. Daulat Shâh further states that 'Ulâ'î 'Atîâr, 'Idnânî and Malik Shânah Tarâsh were the pupils of Sayf-ud-Dîn, and that his diwân consisted of twelve thousand verses

The above statement of the poet's admission into the court of Îlarslân is supported by Taqî Auhadi, fol 303^a, Amin Râzi, and 'Alî Qullî Khân Wâlih, the first and the last of whom place the poet's death in A.H. 573 = A.D. 1177. According to Khulâsat-ul-Atkar fol 80^b, the poet died in A.H. 583 = A.D. 1187

But Taqî Kâshî (see Oude Cat, p. 17), a very reliable Tađkirah writer, says that Sayf-ud-Dîn was born in A.H. 581 = A.D. 1185, and died in A.H. 666 = A.D. 1267, and Âdur, in his Âtash Kadah, states that Sayf-ud-Dîn came in his youth to the court of Sultân Muḥammad bin Tukush (A.H. 596-617 = A.D. 1199-1220) at the time when that monarch gained victory over the Qarâ Khitâis in A.H. 606 = A.D. 1209. According to the But Khânah, Ethé, Bodl Lib Cat, col 200, No 43, the poet was born in A.H. 581 (as asserted by Taqî Kâshî), and died in A.H. 652 = A.D. 1254 or A.H. 660 = A.D. 1261.

Of all the dates given above, we can either accept Taqî Kâshî, or the author of the But Khânah. For in the poet's diwân we find poems addressed to Sultân Muḥammad bin Tukush, designating him by the title of Sanjar, which the Sultân assumed after his victory over Qarâ Khitâis. Qasidas are also found in praise of Nizâm-ul-Mulk bin Şâlih, the wazîr of the above Sultân from A.H. 606-613 = A.D. 1209-1216 (see Habib us-Siyar, vol II, Juz 4, p. 183), and of Quṭb-ud-Dîn Mir 'Amîd Habashî, the governor of Transoxiana from A.H. 617-649 = A.D. 1220-1251 (see Habib-us-Siyar, vol III, Juz 1, p. 46)

For notices on the poet's life and his work, see, besides the above references, Makhzan-ul-Garâib, fol 342, Rieu, p. 581, Rieu Suppl. No 220, II, Ethé, Bodl Lib Cat, col 509, Ethé, India Office Lib Cat, No 1059, Sprenger, Oude Cat, p. 561, Hammer Redekunste, p. 123, J. Aumer, p. 9, Cat. des MSS et Xylographes, I 330, and Pertsch, Berlin, No 761

fol 201^a. Beginning of the Gazals —

تا دلم را پای در سنگ آمدست

هم مرا از خویشتن ننگ آمدست

After fol. 4, two folios are missing, and the MS is also defective at the end, and breaks off with the line :—

گلشن حسن تازه تا از گل روی بود ؟

خشک نمی شود ز دم چشم نرم دروغ من

Written in fine Nasta'liq within gold-ruled columns.
Not dated, apparently 16th century.

No. 59.

fol. 387, lines, centre column 19, marginal column 33,
size $7\frac{1}{2} \times 5\frac{1}{2}$, $5\frac{1}{2} \times 2\frac{1}{2}$

مثنوی مولانا جلال الدین رومی

The Maṣnawî of Jalâl-ud-Dîn Rûmî.

Beginning :—

شنو از نی چون حکایت میکند
وز جدائیها شکایت میکند

The author of this illustrious poem, Jalâl-ud-Dîn Muḥammad, generally known as Maulawî or Maulânâ Rûm, born on the 6th Rabî' I, A.H. 604 = 30th September, A.D. 1207, was the youngest of the three children of the celebrated Bahâ-ud-Dîn Walad. Bahâ-ud-Dîn's father, Jalâl-ud-Dîn Husayn, an inhabitant of Balkh in Khurâsân, was a nobleman of such great learning and sanctity that Sultân 'Alâ-ud-Dîn bin Khwârizm Shâh (A.H. 596-617 = A.D. 1199-1220) gave him his only daughter in marriage without any request on his part. Bahâ-ud-Dîn, who also married a princess of the same royal family, surpassed his father in learning and celebrity, and was called the Sultân-ul-'Ulamâ. Bahâ-ud-Dîn claimed his descent from the first caliph Abû Bakr, and Taqî Auḥadî, in his 'Urafât, fol. 17b*, gives the following genealogy:—

بهاء الدین بن حسن الخطیبی بن احمد الخطیبی بن محمود
الخطیبی بن مورد بن ثابت بن مسیب بن طاهر بن حماد بن
عبد الرحمن بن ابوبکر صدیق *

Bahâ-ud-Dîn was repeatedly requested to sit on the royal throne, but he always refused it, and devoted his life in preaching the true precepts of Islâm. Thousands of people flocked round him and became his disciples. In short, he became so popular and powerful as to rouse the jealousy of the Sultân, in consequence of which he had to leave Balkh

On the eve of his departure from Balkh, Bahâ-ud-Dîn gave an elaborate address in the great mosque of Balkh in which he predicted that the kingdom would very shortly be destroyed by the Muğals and the king driven out of the empire. Bahâ-ud-Dîn, however, left Balkh in A H 609 = A D 1212 with his whole family and a few chosen attendants, numbering altogether about forty in all, with the firm determination of not returning to Balkh so long as Sultân Muḥammad reigned. Jalâl-ud-Dîn was only five years old when his father left Balkh for Mecca. On his way Bahâ-ud-Dîn met the celebrated Farid-ud-Dîn 'Aṭṭâr at Nishâpûr, who presented a copy of his *Asiâr-Nâmah* to the young Jalâl-ud-Dîn. At Bagdâd Bahâ-ud-Dîn was the guest of the illustrious Shaykh Shihâb-ud-Dîn Suhrawardî, who was deputed by the Khalifah to receive him. The caliph is said to have offered numerous presents to Bahâ-ud-Dîn, but he not only declined to accept them, declaring them to be unlawfully acquired, but even refused to visit the caliph, and warned him of the forthcoming general massacre of Balkh by the Muğals. While still in Bagdâd, Bahâ-ud-Dîn heard the news of the dreadful fate of Balkh and its inhabitants. In this event the Muğals, under Chingiz Khân, are said to have destroyed fourteen thousand copies of the Qurân, and to have killed fifteen thousand scholars besides two hundred thousand inhabitants. From Bagdâd Bahâ-ud-Dîn came to Mecca, and then went to Damascus and thence to Malâṭiyah. From this latter place he went out and stopped for four years near Arzunjân in Armenia. He then came to Lâridah, and remained here for seven years at the head of a college. It was here that Jalâl-ud-Dîn, who had now reached his eighteenth year, was married to Gauhar Khâtûn, the daughter of Lâla Sharaf-ud-Dîn of Samarqand. The celebrity and fame of Bahâ-ud-Dîn Walad not only drew thousands of followers around him every day in the course of his journey, but also attracted the attention of Sultân 'Alâ-ud-Dîn Kayqutâd (A H 616-634 = A D 1219-1236), the king of Asia Minor, who invited Bahâ-ud-Dîn to his capital, Qûniyah, made him the head of a college, and became his disciple. Bahâ-ud-Dîn died here on the 18th Rabi' II, A H 625 = A D 1231, and the Sultân, as a token of his love and regard, erected a fine monument over the tomb of this venerable saint to commemorate his death. Sayyid Burhân-ud-Dîn Tirmidî, a favourite disciple of Bahâ-ud-Dîn, hearing the news of his master's death, came from Tirmid to Qûniyah in A H 629 = A D 1231, and took Jalâl-ud-Dîn under his spiritual instruction. After remaining for some time at the head of four colleges at Qûniyah, and after Burhân-ud-Dîn's departure from that place to Qaysariyah, where he died, Jalâl-ud-Dîn came in contact with the celebrated Shams-ud-Dîn Tabrizî, who came to Qûniyah in A H 642 = A D 1244. This Shams-ud-Dîn was an intimate friend of Jalâl-ud-Dîn's

father, and Jalâl-ud-Dîn was delighted to accept him as his spiritual guide. The high regard that Jalâl had for Shams-ud-Dîn can very well be ascertained from the *Takhallus Shams* which Jalâl-ud-Dîn has adopted in his own *diwân*. Shams-ud-Dîn remained a constant companion to Jalâl-ud-Dîn till A.H. 645 = A.D. 1247, when the former was arrested and probably executed in a riot in which Jalâl's eldest son 'Alâ-ud-Dîn was killed. Jalâl then appointed Salâh-ud-Dîn Zarkûb as his assistant, and the latter remained a faithful companion for ten years, till he died in A.H. 657 = A.D. 1258. After Salâh-ud-Dîn's death, Hûsâm-ud-Dîn Chhalabî, the most favourite disciple of Jalâl, became his chief assistant. This Hûsâm-ud-Dîn was the chief cause of the production of this sublime poem, called the *Maḡnawî*. Seeing that the followers of Jalâl-ud-Dîn took a keen interest in reading the *Maḡnawîs* of Sanâ'î and 'Attâr, Hûsâm suggested to Jalâl-ud-Dîn to compose a *Maḡnawî* poem similar to that of Sanâ'î's *Ilâhî Nâmah*, but on a larger scale. After the completion of the first *daftar* the progress was interrupted for two years, owing to the death of Hûsâm-ud-Dîn's wife. It was, however, resumed in A.H. 662 = A.D. 1263, and brought up to six *daftars*, when the author, Jalâl-ud-Dîn, died in Qûmîyah on the 5th of Jamâdî II, A.H. 672 = 17th December, A.D. 1273. The six books of the *Maḡnawî* are said to consist of twenty-six thousand, six hundred and sixty couplets. A seventh volume is also attributed to the author of this *Maḡnawî*, but from a note at the end of the copy, No. 651, Ethé, Bodl. Lib. Cat., it would appear that Jalâl-ud-Dîn, in a conversation with his son, Sultân Walad, gives reasons for having completed his *Maḡnawî* in six books.

Hûsâm succeeded Jalâl-ud-Dîn as the head of the Sûfî sect for ten years, till he died on the 22nd *Sha'hân*, A.H. 683 4th November, A.D. 1284. Jalâl-ud-Dîn's second son, Bahâ-ud-Dîn, surnamed Sultân Walad, succeeded Hûsâm-ud-Dîn, and died on the 10th *Rajab*, A.H. 712 = 11th November, A.D. 1312. Sultân Walad was succeeded by his son, Amîr 'Arîf Chhalabî who died on the 24th *Dûl Hâjj*, A.H. 719 = 5th February, A.D. 1320. Notwithstanding the fact that Sanâ'î and 'Attâr, the two early Sûfî poets, take precedence in producing similar mystic *Maḡnawîs*, and although Jalâl-ud-Dîn himself admits their superiority and gives due credit to them, as he says.—

عطار روح بود و سنائی دو چشم او

ما از بی سنائی و عطار آمدیم

yet the last is admitted on all hands to be one of the most profound Sûfis, and the greatest mystic poet of Persia.

In his last days Jalāl was almost worshipped by his followers, and Mu'in-ud-Din Parwānah, the Muḡal governor, had the highest regard for him. Jalāl's Maḡnawī was esteemed as only next to the Qurān by his disciples, who were called the Maulawīs after him, and who afterwards became a very powerful sect. They gathered in a body and enthusiastically listened to the Maḡnawī, which was recited by some particular Ṣūfīs, one of whom is called by Sultān Walad in his Maḡnawī *سراج الدین مننوی خوان*.

The Maḡnawī is esteemed up to the present age as the standard text of the Ṣūfīs. It represents the true inward meaning of the holy sayings of God and the prophet, illustrated in the form of anecdotes.

Aflākī, a disciple and a companion of 'Ārif Chalahī, the grandson of Jalāl-ud-Dīn, in his *Manāqib-ul-'Ārifīn*, which he commenced in A H 710 — A D 1310 and completed in A H 754 = A D. 1353, and which forms the chief source of the above biographical account, states that Jalāl-ud-Dīn's son, Sultān Walad, has left, besides a *diwān*, three Maḡnawīs in the metre and style of the Maḡnawī of his father. Jāmī, in his *Nafahāt*, p. 542, followed by the author of the *Ḥabīb us-Siyar*, vol. iii, Juz I, p. 66, only says that Sultān Walad has left a Maḡnawī in the style of Sanā'ī. Dr Sprenger, *Oude Cat*, p. 587, mentions a poem by Sultān Walad as *مننوی ولدی*, while W. Pertsch, in his *Berl. Cat.*, No. 822, mentions one *diwān* and two Maḡnawīs, viz *ولد نامه*, or *مننوی ولدی*, and *رباب نامه* by this Walad. H. Kh., vol. vi, p. 467, in mentioning the Walad *Nāmah*, simply says, 'Walad *Nāmah*, by Sultān Walad,' and in noticing the *رباب نامه* the same H. Kh., vol. iii, p. 342, only concludes thus "Rabāb *Nāmah*—a selection of which was made by Yūsuf known as *Sinah Chāk*, who died in A H 953."

The following description of a very valuable copy of the three Maḡnawīs of Sultān Walad (bound in one volume), lately added to the collection of the Asiatic Society, Bengal, by Dr F. Denison Ross, written in A H 718 — A D 1318, only five years after the author's death, by his grandson, 'Uḡmān bin 'Abd-Ullah, will give some idea of Sultān Walad's works.

This volume consists of three Maḡnawīs.

1 This Maḡnawī, which the author styles as *مننوی معنوی*, begins with a preface in which he states that he composed this at the request of a venerable person who suggested to him that although he (Sultān Walad) had composed a Maḡnawī in imitation of Sanā'ī's *Ilāhī Nāmah* yet it was desirable that he should write a work in imitation of his father's Maḡnawī, the style of which was more appreciated by his

friends. The following quotation from the beginning of the preface will give some idea :—

سبب تالیف این مثنوی معنوی و اسرار پر اموار آن بود
که بزرگی از اهل دل ازین ضعیف بطریق اعتقاد استدعا و التماس کردند
که بر وزن الهی نامه خواجه سنائی رحمة الله علیه کتابی انشا
فرموده اید توقعست که بر وزن مثنوی خداوندگار مولانا قدسنا الله
سره العزیز جهت رعایت خواطر درستان که بران وزن از خواندن
بسیار خو کرده اند و این وزن در طبع شان نشسته است و مترشح
گشته کتابی دیگر رسانند زیرا هر نظمی که گفته اید بطریق تشبیه
و تتبع حضرتش بوده است هم برین وزن کتابی ساختن اولی تر
باشد النعم *

The poem itself begins thus, after a long heading written in red :—

بشنوید از ناله و بانگ رباب
دکنه‌های عشق در هر گونه رباب

In one place the author refers to his grandfather, Baha-ud Din Walad in this way :—

جد ما سلطان بها، الدین ولد
نور نور و سر پنهان اجد

This *Masnawi* is incomplete at the end and after the following line :—

دامن آن شاه گبر و شو علام
تا خوی از جام او بی لب مدام

breaks off abruptly with a long heading pertaining to this portion

2 The beginning of this *Masnawi* is wanting and it opens abruptly with the line :—

بر همه عنفها توانا اوست
خالن نفس زشت و زیبا اوست

Towards the end of this book, the author says, in the following verses, that he commenced this in Rabi' I, A.H. 690, and completed it in the same year on the 4th of Jamâdî II.

مطلع این بیان جانانرا
 بود در ششصد و بود یازا
 گفته شد اول ربیع اول
 گر موزن گشت این مکر طول
 مقطعش هم شدست ای ناخ
 چارمین مه جمادی الآخر

A colophon at the end of the book runs thus:—

تم الكتاب المثنوی الولدی المادی الی صراط السوی الادی
 بعون الله و حسن توفیقه علی ید اضعف عباد الله عثمان بن
 عبد الله عتیقی مولانا ابن مولانا المعروف بالولد مولانا الله بنو
 المودد یوم الاحد اواخر جمادی الاحد سنة ثمان عشر و سعمایة
 فی مدینه فوفیه *

This is evidently the Maṣnawī which Sultān Walad composed in imitation of Sanā'ī's *Ilāhī Nāmāh*, and to which he refers in the preface quoted above. It is noticed by Dr Sprenger in his *Oude Catalogue*, p. 587, under the title *مثنوی ولدی* agreeing with the name given in the above colophon.

A great portion of the preface to this Maṣnawī (wanting in the present copy) is quoted in Sprenger's *Cat. (loc. cit.)*, where the author also calls the poem as *مثنوی ولدی*, and from where we learn that Sultān Walad had produced a *diwān* before the composition of this Maṣnawī.

Towards the end of this Maṣnawī several Arabic, Turkish and Rīmi verses are found.

3 This book is also in imitation of his father's Maṣnawī, and begins with a preface which runs thus:—

حق سبحانه و تعالی اساس قرآن معید را که کلام اوسب برین
 ترتیب بهاد که موعظه و نصیحت را مکرر می فرماید بعبارة
 گوناگون الخ *

In the middle of this preface the author states that he composed his first book dealing with moral and religious precepts, and with the

accounts of his father and his attendants and friends, that he wrote the second book in the metre of his father's *Maghawî*, dealing with similar subjects, and that now he is going to repeat the same thing in his third book, as the repetition of such moral and religious precepts will keep the careless in constant awakening. The following quotation from the middle of the preface will convey the idea:—

..... دوتری اول برین ترتیب گفته شد و شرح احوال مولانا
فدس الله سره و اصحاب برگزیده او که هم دل و همدم حضرتش بودند
فدس الله سرهم کرده آمد و در ضمن احوال ایشان نصایح و موعظه
گفته شد بعد ازان دوتری دیگر بر وزن مثنوی مولانا فدس الله سره
گفته آمد و درانجا هم پند و نصیحت مکرر شد الخ *

The poem itself begins thus, after a long heading:—

می‌کنم با نام حق آغاز باز
نکته‌های نادر پر راز باز

In the second heading of this book, which runs thus —

در بیان آنکه چون دو دفتر از مثنوی تمام شد در موعظه و بصیحت را
از طریق نظم بسته بود. الخ *

the author informs us of his first two books, and explains the reason for the necessity of the third (the present one), and for not aspiring for a fourth

The colophon at the end runs thus:—

تم کتاب المثنوی المعنوی علی یدی احقر عبد الله و اضعفهم
عثمان بن عبد الله عتبی مولاد ابن مولانا المعروف بالواد نورنا الله بنوره
الموبد يوم السبت اربع عشر من شهر شوال سنة ثمان عشر و سبعماية
می مدنیة قویہ *

From the facts recorded above, we come to the conclusion that Sultân Walad, after composing his *diwan*, wrote the *Maghawî* (No. 2) in imitation of Sanâ'î's *Ilâhî Nâmah*, and styled it as *وعد نامه* or *مثنوی ولدی*, and then the first and the second *daftars* (Nos. 1 and 3) in imitation of his father's *Maghawî*, to which he gave the title of *رباب نامه*

on account of the word رباب which occurs in the opening line of the first daftar. Mr E. J. W. Gibb (in his *History of Ottoman Poetry*, vol 1, pp 141-163), who has translated a great portion of the Rabâb Nâmah, gives a very learned account of the poem, as well as of its author and his father. Of these three Maḡnawîs, the first two deal for the most part with the accounts of Jalâl-ud-Dîn Rûmî, his spiritual friends and disciples, such as Burhân-ud-Dîn Tirmidî, Shams-ud-Dîn Tabrizî, Şalâh-ud-Dîn Zarkûb, and Husâm-ud-Dîn Chalahî, and various mystic, moral, and religious precepts, illustrated in the form of anecdotes.

See also Ethé, Bodl. Lib. Cat., No 750, where two Maḡnawîs by Sultân Walad are mentioned.

Besides the Maḡnawî, Jalâl-ud-Dîn has left a dîwân (mentioned hereafter), in which he has adopted Shams-i-Tabrizî as his Takhalluṣ. He also adopted the poetical titles of خاموش, خمیخ, رومی, and مولوی. See Nashtar-i-'Ishq, fol 1548.

For notices on Jalâl-ud-Dîn's life, see Habîb-us-Siyar, vol iii, Juz 1, p 66; Daulat Shâh, Browne's edition, p 192, Haft Iqlîm, fol 172^a, Khulâsat-ul-Afkân, fol 170^b, Riyâd-ush-Shu'arâ, Âtash Kadah, Makhzan-ul-Garâ'ib, fol 248^b, Nashtar-i-'Ishq, fol 1548, and Suhuf-i-Ibrâhîm, fol 185^a. See also, Rieu, p 584^b, Sprenger, Oude Cat., p. 489, Ethé, Bodl., No. 646 Ouseley's Notices, p 112, George Rosen's Mesnevis Preface, pp 13-26; Hammer Redekunste, p. 163, G. Flugel, vol 1, p 514, W. Pertsch, No 43, Berlin, p 783, Rosen, Pers. MSS., p 173, J. Aumer, p 14, Ethé, India Office Lib. Cat., No 1060. For the numerous commentaries on the Maḡnawî, see H. Kh.

Contents of the Maḡnawî (of Jalâl-ud-Dîn)

fol 1^b. The first daftar without any preface

fol 39^b. Preface, in Persian, to the second daftar, beginning as in Ethé, Bodl. No 646

ببان بعض حکمت در تاخیر مجلد دوم که اگر جمله حکمت الهی

مذذة را معلوم شود در فواید آن کار بگذرد از کار فروماند *

fol. 40^a Begins the second daftar :—

مدتی این مثنوی تاخیر شد

مهلتی بایست تا خون شیر شد

fol. 61^b Begins the third daftar without any preface :—

ای ضیاء الحق حسام الدین بیار

این سیوم دفتر که سفت شد سه بار

fol 127^b Begins the fourth daftar, without preface :—

ای ضیاء الحق حسام الدین نوری
که گذشت از مه بنورت مثنوی

fol 250^b Begins the fifth daftar, without preface :—

شه حسام الدین که نور انجم است
طالب آغاز سفر پنجم است

fol 317^b Begins the sixth and the last daftar, without preface :—

ای ضیاء الحق حسام الدین بسی
میل می جوشد نقم سادسی

This is the oldest and the most beautiful copy of the *Maṣnawī* that we possess in the library

fol 38^b, 39^a, 63^b, 64^a, 127^a, 250^a, 316^b, and 317^a, contain beautiful floral designs in gold and colours.

Written in beautiful minute *Nasta'liq*, within gold-ruled borders

The preface to the second daftar is written in *Naskh*, and the headings at the beginning of each daftar are finely decorated

Unfortunately, this valuable copy is very much damaged but utmost care has been taken to preserve it

The colophon is dated *Shahān*, A H 856

Scribe. *Muhammad bin Hasan-al-Kirmānī* حرره محمد بن حسن الکرمانی
شهر شمعان المعظم سنه ست و خمسين و ثمانمائة

For commentaries on the *Maṣnawī*, see H. j *Kh*, v, p 375

The text has been printed in Bombay, A H 1262, 1266, 1273, 1280, and 1294, in Lucknow, A H 1282, in Tabriz, A H 1264, in Bulāk, with a Turkish translation by *Isma'il Anqirawī* in A H 1251 and 1268, in Constantinople, A H 1289, and in *Cawapūr* in six volumes. An Arabic commentary, in six volumes, has been printed in Egypt, A H 1250, by *Shaykh Yūsuf bin Ahmad*. The contents of the text have been stated by Hammer, *Jahrbücher*, vol 60, *Anz Blatt*, pp. 17-26, Hammer, *Sitzungsberichte der K. K. Akademie*, Phil Hist Classe, vol viii, pp. 626, 693, 728, 762, 785, 818. Portions have been translated into German verse by M V Hussard, *Muses de L'Orient*, vol. ii, p. 162, etc., and by George Rosen, Leipzig, 1849; and an English translation of the first book by J W Redhouse, 1881. Extracts in

English translation are also found in S Robinson's *Persian Poetry for English Readers*, 1883, pp 367-382. An abridged translation of the poem was published by E. H. Whinfield, London, 1887

No. 60.

fol. 77 lines, centre column 15, marginal column 34;
size $8\frac{1}{2} \times 5\frac{1}{2}$, $6 \times 3\frac{1}{2}$

The same.

Five books of the *Magnawī* in five separate volumes. Second dafta wanting

Book I, without any preface

On fol. 1^a is a short account of a certain note which is said to have been written by Jalāl-ud-Dīn, directing his followers as to how the *Magnawī* should be used —

حضرت مولوی این عبارت را بر پش مثنوی خود نوشته بودند
که مثنوی را جهت آن نگفتم که حائل گفند و تکرار کنند ملک
زیر پای نهند و بالای آسمان روند که مثنوی در دنان معراج حقایق است
نه آنکه نردبان را بگردن گیری و شهر بشهر بگردی هرگز بر بام مقصود نروی
و بمراد دل نرسی -

نردبان آسمان است این کلام
هر که زین بر مبرد آید بام
نی بام چرخ کو اخضر بود
بل بام کز فلک برتر بود
نام گردون را ازو آید دوا
گردشش باشد همیشه زان هوا

The above is noted by Ethé, Bodl., No. 660.

The *Magnawī* begins with the usual line.

No. 61.

fol. 64; lines and size the same as above.

The same.

The third book of the above, with the Arabic preface See Ethé, Bodl., No. 646.

Begins:—

الحكم جنود الله يقوى بها ارواح المريدين *

The *Maghawî* begins as above, on fol. 2^a.

No. 62.

fol. 66, lines and size same as above.

The same.

The fourth daftar of the same, with the Arabic preface

Beginning:—

الطعن الرابع الى احسن المراجع و اجل المنافع *

The *Maghawî* begins on the margin

No. 63.

fol. 79, lines and size the same as above.

The same.

The fifth book of the above, with a Persian preface See Ethé, Bodl., No. 646

Beginning.—

بدانيد و آگاه باشيد كه سرديعت همجو شمعبيست كه زه ميدهايد *

The *Maghawî* begins on the margin

No. 64.

fol 89, lines and size the same as above.

The same.

The sixth and the last book of the above *Maghawî*, with the Persian preface noted by Ethé, Bodl, No. 646

Beginning:—

مجلد ششم از دفترهای مثنوی *

The poem begins on the margin

All the five *daftars* are written by one hand in a fine minute *Nasta'liq*, within gold and coloured borders, with a small decorated heading at the beginning of the third, fourth, fifth, and sixth *daftars*, and a double-page 'unwân at the beginning of the first

The third *daftar* is dated A H 1085

No. 65.

fol 261, lines 27; size 9×4 , $7 \times 2\frac{1}{4}$.

The same

Another copy of the *Maghawî*, complete in two separate volumes, three *daftars* in each

Vol I

The first book without any preface

fol 79^a Blank

fol 79^b Begins the second *daftar* with the preface

Beginning.—

بیان بعضی از حدیث تاخیر این مجلد دوم که اگر جمله

حدیث الهی الهم *

fol. 157^b-158^a Blank

fol 158^b The third *daftar*, without any preface

No. 66.

fol. 286, lines and size the same as above

Vol. II

The last three daftars of the above.

The fourth daftar begins without any preface

fol. 83^a Blank.

fol. 83^b. The fifth book without any preface

fol. 178^b and 179^a. Blank.

fol. 179^b. The sixth daftar, with the Persian preface.

This is a very correct copy of the *Masnawî*, and was transcribed by some good scholar, as it contains learned notes in the same hand on the margin, with the references and explanations of the verses of the *Qur'ân* alluded to in the text

Written in a firm Indian *Nasta'liq*, within gold and coloured borders, with the subject-headings in red, and small decorated headings at the beginning of each daftar

Dated the 7th Rabi' I, A. H. 1095.

No. 67.

fol. 218, lines 11 size 11 x 7, 7 $\frac{1}{2}$ x 4

The same

Another copy of the *Masnawî*, complete in six separate volumes

Vol. I

The first book, with a short Arabic prose preface, in praise of the *Masnawî* and its author

beginning:—

هذه الأسرار العبدية والإدوار الروحانية والفيضات الخفية *

The *Masnawî* begins on fol. 2^a

No. 68.

fol. 196, lines and size the same as above.

The same

The second book of the above, with the Persian preface.
The Maḡnawī begins on fol. 2^b.

No. 69.

fol. 253; lines and size the same as above

The third daftar, with the Arabic preface.
The poem begins on fol. 3^a.

No. 70.

fol. 206, lines and size the same as above

The fourth daftar of the Maḡnawī, with the Arabic preface
fol. 1^b-5^b An incomplete index to this daftar
fol. 6^a and 8^a Blank
fol. 8^b. Begins the Maḡnawī

No. 71.

fol. 229; lines and size the same as above.

The same

The fifth daftar of the above, with the Persian preface.
The Maḡnawī begins on fol. 3^b.

No. 72.

fol. 256; lines and size the same as above

The same

The sixth and the last daftar of the above, without any preface

All the six volumes are written in the same bold and fine Nasta'liq, within gold and coloured borders, with two sumptuous double-page 'unwâns at the beginning of daftars I, II, IV, and V each, and a double-page 'unwân at the beginning of daftars III and VI.

The scribe of these splendid copies was one Āgâ Mirzâ, said to have been an Armenian Christian by birth, who subsequently embraced Islâm in the presence of Shâh Ābd-ul-'Azîz of Delhi (the author of the Tafsîr-i-Fathul-'Azîz, d. A.H. 1239 = A.D. 1823). Āgâ Mirzâ was then adopted by Mîr Muḥammad Amîr Panjah-Kash, otherwise called Amîr i-Radawî, a noted calligrapher of the age, who taught him the art of calligraphy. Āgâ Mirzâ died in A.H. 1273 = A.D. 1856, as will appear from the following versified chronogram:—

روح آغا چون سوی فردوس رفت
قدسیان گفتند او را مرحبا
از پی تعظیم و تاریخ وفات
گفت رضوان مبدزا آغا بیا

From the colophon it appears that these six volumes of the Maḡnawî were transcribed at the instance of a certain Indian Nawab, Fayḍ Muḥammad Khân Bahâdur

موجب ارشاد کیوان مرتبت مریم صولت خورشید علم
. . . . نواب نامدار ملک اشتہار اسد الدلۃ ممتاز الملک فیض محمد
خان بہادر ہزتر جنگ *

Dated A.H. 1249.

No. 73.

fol. 109, lines, centre column 21, marginal column 40.

A commentary on the *Maghawī* by Nizām-ud-Dīn Dā'i

نظام الدین محمود بن الحسن الحسینی الشیرازی المتخلص به

داعی *

(See Sprenger, *Oude Cat*, p. 494.)

Begins:—

الحمد لله رب العالمين و الصلوة و السلام على خير خلقه محمد
و آله اجمعين اما بعد اين ناگزيرست معنوی بر موارد مثنوی که از
فلم داعی رقم می یابد *

The author of the *Suhuf-i-Ibrāhīm*, fol. 309^b, says that Nizām-ud-Dīn, known as Dā'i, a disciple of *Shāh Ni'mat-Ullah Walī* (d. A.H. 834 = A.D. 1430), is also the author of a *Maghawī* called *Maghāhid* مشاهد, and died in A.H. 915 = A.D. 1509. According to Sprenger, p. 387, he was born in A.H. 815 = A.D. 1412 but according to *Ethé, Bodl. Lib. Cat.*, No. 883, in A.H. 810 = A.D. 1407, as he is said to have collected his *diwan* in A.H. 865 = A.D. 1460, when he was 55 years old. *Taqi Auhādī*, fol. 231^a, says that Dā'i was a contemporary of *Shāh Ni'mat-Ullah*, in whose company he passed a greater portion of his ascetic life. His *Kulliyāt*, consisting of *Maghawīs*, *Qasidas* and *Gazals*, amounting to forty thousand verses, is said to have been preserved on his grave at *Shīrāz*. 'Alī Qulī *Khān-i-Wāh*, in his *Riyāḍ-ush-Shu'arā*, fol. 144^a, says that he has visited twice the sacred tomb of this saint. See also *Makhzan-ul-Garā'ib*, fol. 256, *Nashtar-i-'Ishq*, f. 635, and Sprenger, *Oude Cat.*, p. 387.

The commentary on the first line of the *Maghawī* begins thus.—

بشنو از نی چون حکایت میکند - ترغیب باستماع آواز می از
جهت آنست که سبب *

fol. 56^b A preface to the second *daftar*.—

المجلد ثانی من حاشیة حضرت الداعی علی المثنوی المولوی

فدس سره الله هما و رضی الله عنهما *

The commentary begins with the line :—

چون معراج حقایق رفته بود - شیخ حسام الدین اخى حسن
ترک را که مولانا مثنوی بنام او نظم کرده است *

fol 71^b. Begins the third daftar —

المجلد الثالث الحكم جنود الله يقوى ازواج المریدین
ذکر حکمتہ در ابتدای این جلد *

Numerous folios are missing between daftars third and fourth, and the marginal column on fol 74^b is left blank.

On fol. 86^a we suddenly find تمام شد شرح مثنوی مجلد چهارم after which begins the fifth daftar :—

المجلد خامس زیرا که اگر شخصی در خانه دوش باشد *

fol 105^b. Begins the sixth daftar :—

من المقدمة قوله مصباح الظلام و هم شبهته و خیالات شک
در بیدار باشد یعنی چنانچه *

The commentary on the sixth daftar is very short

For other copies of this commentary, see Sprenger, Oude Cat , p 494, Hammer, Handschriften, No 126, W Pertsch, Berlin Cat , p 792 Ethé, India Office Lib Cat , Nos 1099 and 1100.

Lithographed at Lucknow, A.H. 1282

Written in ordinary small Nasta'liq

Dated 23rd Ramaqlân, A H 1208

No. 74.

fol. 264 lines 17, size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3$.

لطائف المعنوی من حقایق المثنوی

Latâ'if-ul-Ma'nawî min Hâqa'iq-ul-Maṣnawî.

A commentary on the Maṣnawî of Jalâl-ud-Dîn Rumî, by 'Abd-ul Latîf 'Abd-Ullah al-'Abbâsî (d. A.H. 1048-9 = A.D. 1638-9).

عبد اللطیف بن عبد اللہ العباسی *

Begins:—

شرح بعض ابیات مشککہ فارسی و ترجمہ و دیباچہ های تازی

مثنوی مولوی معنوی *

For life, see No. 21 *supra*.

In the preface it is stated that the commentator had previously revised, corrected, annotated, and prefaced a copy of the Maṣnawî under the name of نسخۀ مثنویات مقیمہ (see Rieu, p. 589^a, and Ethé, Bodl. Col., 517), and had written on the margin explanations of the difficult verses of the Maṣnawî, and of the texts of the Qurân and the Ḥadîṣ alluded to therein; but some of his friends requested him to make a separate work out of those marginal notes, with some fresh additions. Hence the compilation of the present work.

In the preface, the words نور اللہ مرقدہ after the name of Jalâl-ud-Dîn give the date of his death A.H. 671.

fol. 3^a-5^b. A Persian translation of Jalâl-ud-Dîn's Arabic preface annexed to the first daftar, which begins:—

هذا الكتاب ابن کتاب المثنوی المعنوی مثنوی معنویست

و نسبت او بسوی معنی بواسطہ آنست که . . . *

fol 5^b. Begins the commentary on the Maṣnawî:—

بشنو از نی . . . الخ عارف نامی مولانا عبد الرحمن جامی تدس

سره السامی در شرح این در بیت که مفتتح مثنوی مولوی است . . . *

fol. 60^b. Begins the commentary on the second dafta:—

مدتی این مثنوی . . . الخ در نفعات الانس مذکور است که
بعد از آنکه خدمت مولانا بالتماس چلیپی حسام الدین . . . *

fol. 103^b. Begins the Persian translation of the Arabic preface to the third dafta:—

الحکم حکمتهای یعنی دانشهای استوار کرده شد *

The commentary on the poem itself begins on fol. 106^a:—

سایه خود را از خود . . . الخ معنی بیت چنین میشود که وجود
طاهری خود را که بمنزله سایه و عرض است . . . *

fol. 157^b. Begins the translation of the Arabic preface to the fourth dafta:—

الحمد لله حق حمده همه سپاس و ستایش مرجعناست مقدس . . .
و الصلوة و السلام و درود و رحمت خاص او . . . *

The commentary on the book begins on fol. 159^b:—

مثنوی را چون نو مبداء بود . . . در نفعات الانس مذکور است
که سبب نظم مثنوی آن بود که چون چلیپی حسام الدین که بعد از
فوت صلاح الدین . . . الخ *

fol. 194^b. The commentary on the fifth dafta

Begins:—

جز بمصدوعی مدیدی مانعی . . . الخ فیاس بر دو قسم است
افتراقی و استثنائی افتراقی آنست که در وی نتیجه یا نفعی نترجم
بالفعل مذکور باشد *

fol. 234^b. Begins the commentary on the sixth dafta:—

کر منی کدده بود همچو منی . . . الخ منی اول بمعنی ذاتیت
است و منی ثانی بمعنی مشهور است *

Other copies are mentioned in Rieu, p. 590, Sprenger, p. 494, and Pertsch, Berl., No. 775.

Lithographed at Lucknow, 1866, and at Cawnpûr, A.D. 1876, with a dedication to the Emperor Shâh Jahân, which is not found in our copy. See also Stewart's Catalogue, p. 59.

Written in a rough Indian Nasta'liq

Dated the 17th Dîqa'ad A.H. 1110

No. 75.

fol. 219, lines 18-19, size $9\frac{1}{2} \times 5\frac{1}{2}$; $7\frac{1}{2} \times 3\frac{1}{2}$

لطائف اللغات (فرهنگ مثنوی)

Latâ'if-ul-Lugât or Farhang-i-Maṣnawî.

A glossary to the Maṣnawî of Jalâl-ud-Dîn Rûmî

By the same 'Abd-ul-Latif

Begins:—

این فرهنگست مشتمل بر حال لغات عربیه و عریبه و الفاظ
عجیبه عجمیه مثنوی مولوی معنوی *

In the preface, the author says that, after a close study of twelve years, he compiled this glossary, with the assistance of one of his pupils, Maulawî Ibrâhîm Dihlawî, after consulting several reliable Arabic and Persian lexicons, such as Qâmûs, Şurâh, Farhang-i-Jahân-Gîrî, Kashf-ul-Lugât, Madâr-ul-Afâdîl, and many others.

The words are arranged alphabetically.

The initial letters are according to Bâbs, and the final according to Fağls

The following abbreviations are observed throughout, viz. ع for Arabic; ف for Persian, ت for Turkish, and س for Suryani.

The glossary begins on fol. 2^b with the words استننا چیزى از جمله بیرون آوردن

The words explained are noted on the margin in red

For other copies see Rieu, p. 590^b. The work was lithographed in Lucknow, A.D. 1877, under the title of Farhang-i-Maḡnawī. See also Stewart's Catalogue, p. 132, and Ouseley's Collection, No. 384.

Written in a careless Indian Nasta'liq

Not dated, apparently 18th century

No. 76.

fol. 184. lines 24, size $9\frac{1}{2} \times 5\frac{1}{2}$, $7\frac{1}{2} \times 3\frac{1}{2}$.

مکاشفات رضوی

Mukâshifât-i-Raḡawī.

Another commentary on the Maḡnawī by one Muḡammad Riḡā Muḡammad Riḡā. See Sprenger, Oude Catalogue, p. 495.

Beginning of the preface of Daftar 1:—

به هر حمدى سزاوار آفریدگار جهان و جهانیان است نه هر حامدى
کاشف اسرار مرآت است نه هر مثنوى خوانى مثنوى دانست *

In this short preface, the commentator says that, in his youth, while he was engaged in the service of his sovereign, the idea of writing a commentary on the Maḡnawī of Jalāl-ul-Dīn Rūmī often occurred to his mind: so he compiled the present work in A.H. 1084, after retiring from service.

fol. 75^b Begins the second daftar —

مدتى این مثنوى ناخبر شد النى اشاره میفرمایند بآنکه

هر چیزی را در ابتدا درجه کمال از تدبیر و امهال چاره نداشت *

fol. 106^b. Begins the third daftar:—

ای ضیاء الحق حسام الدین بیار - یعنی روی ارادت بیا که
دفتر سیوم منظوم شود *

fol 133^b The fourth daftar, beginning.—

دور زان ماه باشد وین ضیا - کما قال الله تعالى و هو الی جعل
الشمس ضیاء و القمر نورا *

fol 149^b. The fifth daftar, beginning:—

چاره اینجا آب و روغن گردنیست - ای آنچه ده مدح تست
چاره آنست که از بیچارگی آن را مدح نام کنم *

fol 166^b The sixth daftar, beginning —

راز اندر گوش منکر راز بیست - یعنی کنایات دفیق را
اگر صریح ادا کرده شود هم منکران حقیقت را ازان بهره
نخواهد برد *

The text of the Magnawī is generally introduced by the letter م ,
an abbreviation for متن .

The headings of the Magnawī are written in red, but spaces for the
purpose have been left blank in several places.

A copy of this commentary is mentioned in Ethé, India Office Lib.
Cat., No 1105

Written in ordinary Indian Nasta'liq

Scribe : Asad-Ullah —

اسد الله ولد شاه سعد الله بکیرة شیخ بهاء الدین المعروف
حضرت شاه ناجی برهانپوری *

Dated the 20th Rajab, the third year of the reign of Ahmad Shāh

No. 77.

fol. 194; lines, central column 17; marginal column 41-53;
size $8\frac{1}{4} \times 5\frac{1}{4}$, $6\frac{1}{4} \times 4$.

Another commentary on the *Maḡnawī*

Begins.—

الحمد لله الولی و الصلوة علی النبی و آله المهدي هو اصول
اصول الدين یعنی بینم بینم دین حقیقت روشن است که اصل
طریقت است و طریقت لایم است که اصل شریعت است *

The title of the work and the name of the author do not occur in the preface; but at the end of the first daftar it is called "the commentary on the *Maḡnawī*, by *Shāh 'Abd-ul-Fattāh* "

"باتمام رسيد شرح شاه عبد الفتاح بر دفتر اول مثنوی مولوی

زوم *

On the first page is found "حاشیه عبد الفتاح الکجراتی"

Shāh 'Abd-ul-Fattāh, a native of Gujrat, was a ripe scholar and a learned expounder of the *Maḡnawī*. He came to Delhi during the reign of Aurangzib, and was rewarded for his teaching with an estate in Gujrat, where he died in A.H. 1090 = A.D. 1670. See Rieu, p. 1090

fol 55^b Begins the second daftar --

اگرچه حکمت انہی ہندہ را معلوم شود در فوائد آن کار ہندہ
ازان کار فروماد *

fol 80^b. The third daftar beginning --

الحکم جہود اللہ تعالیٰ فی اقراض النعم حکم بکسر اول حکمتها
و درست کردن و دانستن و بصر داوری و حکم است و بفاتحین میانجی
و صاحب تمبر اما اینجا مراد میانجی است *

fol 135^b The fourth daftar, beginning --

و مما سبکائی انی کنت النعم از آنچه مراد را اندوہ آورده اینست
کہ بدستی من بودم *

fol. 155^b. Begins the fifth daftar:—

گر نبودى خلق محجوب و كئيف الهم چونكه سامع محجوب
است و با كثافت است پس چون رومى سخن توان گفت *

fol 177^b. Begins the sixth daftar:—

ذلك تَنْذِيرُ الْعَزِيزِ الْعَلِيمِ الهم فوله تعالى انا كل شى خلقناه بقدر
يعنى آفریدیم هر شى را باندازه و محدود كه از آن حد و اندازه
تجاوز نكند كه اهل دنیا از اهل عقبى از حد عقبى قدم بیرون
نترانند بهاد *

Written in ordinary Indian Nasta'liq.

The name of the scribe is given at the end of the first daftar:—

مرواوى عبد الرحمن ساكن جبال در مدرسه مير فضل على صاحب
ساكن ميمى *

The MS. is dated in the colophon the 22nd Shawwāl, A H 1206

No. 78.

fol 545, lines 19, size $8\frac{1}{4} \times 6$, $6\frac{1}{2} / 3\frac{1}{2}$

حَلِّ مثنوى

Hall-i-Maṣnawī.

A complete commentary on the six daftars of the Maṣnawī, by Afṣāl of Ilahībād 'افصل الالهائى' See Ethé, *Recl*, No. 671, and Rieu, p. 592, where copies of the commentary only on the first daftar are noticed

Begins:—

مر خدا را شكر كز لطف فوى
داد توفيقم بحل مثنوى

Muhammad Afzal of Ilahâbâd was born on the 9th Rabi' I, A.H. 1038 = A.D. 1628, at Sayyidpûr, in the vicinity of Ġazipûr, and subsequently settled in Ilahâbâd, where he died on the 15th Dîl Hâjj, A.H. 1124 = A.D. 1712, at the age of eighty-seven. Besides this commentary, he is said to have left several other Persian and Arabic works. See *Miftâh-ut-Tawârikh*, p. 446 (Agra Ed., 1849)

fol. 1^b-7^a. The index of the first daftar.

In the introductory poem, the commentator mentions some of the minute points he has explained in this work, after which he gives a detailed account as to why the *Magnawî* was divided into six daftar.

fol. 13^a-18^a. Paraphrase of Jalâl-ud-Dîn Rûmî's Arabic preface, which begins as —

هذا كتاب المثنوى المعنوى این کتاب مثنوى معنوى است
و نسبت از سوى معنوى بواسطة آنست انم *

fol. 18^a. Begins the commentary on the first daftar.

fol. 165^b-169^a. Index to the second daftar

fol. 170^b. Beginning of the *khutbah* of the second daftar —

وَأِنْ مِنْ شَيْءٍ إِلَّا عِنْدَنَا الْيَمِّنُ آيَةُ در سورة حجر واقع شده يعنى
ديست هيچ چيزى مگر كه نزد ماست انم *

fol. 171^a. Begins the second daftar —

مدنى این مثنوى تاخير شد انم بايد دانست كه باعث این تاخير
آنست كه در نفعات الانس مدبور شده انم *

fol. 255^b-262^a. Index to the third daftar

fol. 263^b. Begins the third daftar with the *khutbah* —

الحكم حذود الله - حكم نكسر حالى مهمله و فتح كاف جمع حكمت
است و حكم عبارتست از علم و عمل انم *

fol. 339^b-343^b. Index to the fourth daftar

fol. 344^b. Begins the fourth daftar —

الحمد لله حق حمده سپاس و ستایش مر خدای راست چنانكه
سراوار سپاس و ستایش اوست *

fol. 403^b–408^b. Index to the fifth daftar.

fol. 409^b. Begins the fifth daftar:—

و عنده مفاتيح القلوب نزدیک آن خداست کلیده‌لی دلها *

fol. 471^b–476^a. Index to the sixth daftar.

fol. 477^b. Begins the sixth daftar:—

کی بطوف حوله من لم یطف طوف گرد چیزی گشتن *

In the prologue, the commentator says that he compiled the present work in A.H. 1104, at the age of sixty-seven, during the reign of 'Alamgir

یکهزار و یکصد و چار از سنن
بود از هجرت گذشته کاین حزین
که بهشت و هفت عمر او رسید
وانچه مقصود دل او بد بدید

The MS. ends with the following versified chronogram —

خامه تاریخ ختم او بنوشت
بدر معنی صحیفه افضل

A slip, attached in the beginning, bears the names of several other commentaries on the Maḡnawī, from which the author has taken his authority. (1) *Latā'if-ul-Ma'nawī*, by 'Abd-ul-Laṭīf; (2) *Tashīḥ-i Maḡnawī*, by Mīr Muḡammad Ḥāshim, composed in A.H. 1122, and *Mukāshifāt-i-Raḡawī*, by Muḡammad Riqā, compiled in A.H. 1084

The above names are frequently quoted on the margin after the notes.

The text is introduced by the word *قوله* in red.

A note at the beginning of each daftar assigns the date on which it was commenced to be copied.

The colophon is dated *Shā'nān*, A.H. 1206.

Written by Muḡammad 'Alim-ud-Dīn bīn Faṣīḥ ud-Dīn al-Qanūjt
محمد علیم الدین بن فصیح الدین القنوجی

Ordinary firm Indian Nasta'liq, within coloured borders.

No. 79.

foll. 146, lines 11, s ze $6\frac{1}{2} \times 4\frac{1}{4}$, $5 \times 2\frac{1}{2}$

در مکنون

Durr-i-Maknûn.

سدد عبد الفتاح الحسینی 'Abd-ul-Fattâh-al-Husayni-al-'Askari
العسکری
Begins —

الحمد لله الذى هدانا الى الصراط المستقيم الذى هو مرصاد
المحققين العارفين الواصلين الدين وصلواته العظیم *

A selection from the Maṣnawî, with short explanations of the same, introduced throughout by the word در مکنون Dedicated to Aurangzib

The name of the work is given in the following line —

بهام نام این را در مکنون *

'Abd-ul-Fattâh is also the author of a complete commentary on the Maṣnawî, styled مفتاح المعانى, which, according to A Sprenger's Cat., p. 492, was collected by his pupil, Hîdâyat-Ullah, in a. h. 1049 = A. D. 1639. A copy of the مفتاح المعانى is mentioned in Ethé India Office Lib. Cat., No. 1103.

A work of the same style which is a collection of Sûfî sayings and anecdotes, composed in a. h. 1151 = A. D. 1738 by 'Aziz-Ullah bin Sayyid Asad-Ullah al-Hasanî al-Husaynî, is mentioned in Rieu Suppl., No. 21.

Written in fair Nasta'liq, within gold borders

Not dated, apparently 14th century

Scribe "محمد علی تهری"

No. 80.

fol. 146; lines 13, size $4\frac{1}{2} \times 2\frac{1}{2}$; $4 \times 1\frac{1}{2}$.

The same.

Another copy of the same, slightly defective at the beginning, one folio containing only seven lines is wanting at the beginning, and the MS opens thus—

هم الغالبون - بعد هذا زموده مى آيد که چون سعادت ابدى
و دولت سرمدى نامزد اين خاکپلى الغ *

Written in Nīm Shikastah, within gold borders

Dated 29th Muhurram, A.H. 1077.

Scribe: عتيق الله .

No. 81.

fol. 488, lines 19, size $10\frac{1}{2} \times 6$, $8\frac{1}{2} \times 4$.

شرح مشنوى

Sharḥ-i-Maṣnawī.

Another commentary on the difficult verses of the Maṣnawī, by Khwājah-Ayyūb Fārsī

See Ethé, Bodl., No. 670, and Browne's Camb. Univ. Cat., p. 326.

Begins —

حمد لا يخصصى و ثنلى مامنها مر ملكى را که نى وجود عشاق
در خلوتکده وحدت نعمه سراى اسرار احديت و احبار واحديت
اوست *

The name of the author mentioned in the preface of this copy is only **ایوب**. The work was compiled in A.H. 1120 = A.D. 1708, as will appear from the following versified chronogram on fol 2^a.—

یوسف شرح مثنوی مولوی
خلعت اتمام از لطف خدا
گفت تا پیشش بگوش دل خرد
طرفه شرح مثنوی جانفزا

The explanations of the text are verified by quotations from the Qurân and Hadîş

fol 2^a. Begins the commentary on the first line —

بشنو از فی چون حکایت می کند
است و در نصیبر کتاب باین خطاب اشارتست لطیف بمقدم علم
الیقین و سبق شریعت بر طریقت و حقیقت *

fol 140^b. Begins the second daftar —

مدنی این مثنوی تاخیر شد
آنچه مولانا در ابیات آنده تصریح فرموده *

fol 226^b. The third daftar, beginning.—

ای ضیاء الحق حسام الدین بیار
ثانی یعنی بیار این سیوم دمنو و همت بکار بر امام *

fol 325^b The fourth daftar, begins.—

همب ، ای بو ای مرتجا
شده
حضرت مولانا در معنی این میفرمودد که حق تعالی خواست
بندگان خاص خود را *

fol. 368^b. The fifth daftar, begins.—

شه حسام الدین که نور انجم است
سفر بالکسر کتاب و نامه *

fol 414^a. The sixth daftar, begins—

بی شکش بهر رضایت میکشم الخ یعنی بی شک مثنوی را
برای رضای تو میکشم *

Written in ordinary Indian Nasta'liq, within coloured borders

The text is written in red

The colophon of the second daftar is dated Jamâdî I, A.H. 1148

No. 82.

fol 391 lines 29, size $13 \times 8\frac{1}{2}$ $10\frac{1}{2} \times 6$

شرح مثنوی

Sharh-i-Maṣnawî.

Another commentary on the Maṣnawî, complete in two separate volumes, each containing three daftars by Maulânâ 'Abd-ul-'Alî, known as Baḥr-ul-'Ulûm, "The Sea of Knowledge"

First three daftars

Daftar I

Begins with an Arabic preface of the commentator

الحمد لله الذي استأثرني بحجاب عبده الخ *

Maulânâ 'Abd ul 'Alî بن مولانا نظام الدين بن مولانا قطب الدين السهالوی, of Sihâl in Lucknow, was one of the most distinguished Oriental scholars of the nineteenth century in India. His grandfather Maulânâ Qutb-ud Din, a man of great distinction, is the author of the famous work کتاب تلویحات, while his father, Mullâ Nizâm-ud Dîn (d. A.H. 1161 = A.D. 1748), has left several important works such as:—

حاشیه شرح هدایة الحکمه مصنفه علامه صدر الدین شیرازی -

- شرح مبارزیه -
 حاشیه شمس بازغه -
 صبح صادق شرح مزار -
 شرح مسلم الثبوت -
 ملفوظات شاه عبد الرزاق هانسی -
 حاشیه شرح عقاید درامی -

On the death of his father, 'Abd-ul-'Alī began to receive his education under Mullā Kamāl-ud-Dīn Sihlawī (d. 13th Muḥarram, 1275 A H), the favourite pupil of his father, and the author of—

- حاشیه کمالیه بر شرح عقاید جلالیه
 شرح کدربیت احمر -
 عروة الوثقی -
 تعلیقات حاشیه زاهدیه بر شرح تہذیب جلالیه -

'Abd-ul-'Alī at first travelled to Shīh Jahānpūr, where he was honourably received by Hāfiẓ Rahmat Khān, a nobleman of that city. On the death of Rahmat Khān, 'Abd-ul-'Alī was called to Rāmpūr by Nawāb Fayd-Ullah Khān, the Jāgirdār of Rampūr (A H 1187—1209 = A D 1774—1794). After a short stay here, he came to Buhār in Berghal at the request of Munghī Sadr-ud-Dīn to give lessons to the students of his Madrasah, but a slight displeasure between Sadr-ud-Dīn and 'Abd-ul-'Alī caused the latter's removal to Madras, where he was appointed by Muhammad 'Alī Khān the Nawāb of Karnatic (d. A H 1210 = A D 1795), to teach the students of his Madrasah. It was here that 'Abd-ul-'Alī received the title of Bahi-ul-'Ulūm from the Nawab. On the death of Muḥarramad 'Alī Khān, 'Abd-ul-'Alī continued to enjoy the same favour from the Nawāb's eldest son, 'Umdat-ul-Umarā (d. A H 1216 = A D 1801), and 'Azīm ud-Daulah (d. A H 1250 = A D 1819), the nephew and successor of 'Umdat-ul-Umarā. Here he died on the 12th Rajab, A H 1235 = A D 1819. Beside the present work, he is the author of several Arabic and Persian works, such as—

- ارکان اربعه در نقد -
 حاشیه بر حاشیه زاهدیه بر شرح تہذیب جلالیه -
 حواشی ثلثه بر حاشیه زاهدیه -
 شرح سام -

- فواتح الرحموت شرح مسلم الثبوت -
 تكملة بر شرح ملا نظام الدین بر تحریر ابن همام -
 نفویر الابصار شرح فارسی منزل -
 حاشیه بر شرح صدرای شیرازی -
 شرح هدایة الصرف -
 رساله در احوال قیامت -
 رساله توحید -
 شرح موافق قدیمه و جدیده -

The commentator in the beginning quotes Jāmi, and frequently refers to 'Abd-ul-Latif and also in some places to Muhammad Ridā and Afzal Ilahābādī. (See Nos 76 and 78 respectively.)

The text is introduced by the word قوله.

fol. 2^a Begins the commentary on the first daftar --

سَمِعُوا مِنْ نَبِيِّ جَوْنِ حَكَايَتِ مِيكَدِ الْخِ فِي الْبَيْتَيْنِ عَارِفِ سَامِي
 شَيْخِ عَدَدِ الرَّحْمَانِ حَامِي فَدَسْ سِرَّةٌ فِي شَرْحِ ابْنِ مِغْرَمَائِنْدِ كِه
 مِرَادِ از نَبِيِّ اِنْسَانِ كَامِلِ وَ مَكْمَلِ الْخِ *

fol 138^b Begins the second daftar --

مَدَنِي ابْنِ مَثْنَوِي تَاخِيرِ شَد - وَجْهِ تَاخِيرِ اَمْتَانِ فِي تَصْنِيفِ
 مَثْنَوِي از مَصْرُوعِ ثَانِي مَعْلُومِ شَد كِه دَرَايِ ظَهْرِ اسْرَارِ كِه لَائِقِ الْخِ *

fol. 266^b. Begins the third daftar --

اِي نَمِيَا الْعَصْنِ حَسَامِ الدِّينِ بِيَا - اَمْرِ دَرْمُودِدِ بَاوَرْدِنِ سَيُومِ دَنْتَرِ
 وَ حَالَانِكِه آرِنْدَةِ نَفْسِ نَفِيسِ مَوْلَوِي اسْمِ قَدَسِ سِرَّةِ *

This volume is dated the 16th Shawwāl, A H 1235

No. 83.

fol. 282; lines and size same as above.

The last three daftars of the above.

fol. 1^b. Begins the fourth daftar—

مثنوی پریان کسده باپدید - ظاهر آنست که مراد از کشده
ذات حق است *

fol. 94^b. Begins the fifth daftar —

طالب آغاز سفر پنجم است - سفر بالکسر سین و سکون فاء است
بمعنی دفتر *

fol. 193^b Begins the sixth daftar —

کی بطوب حوله من لم یطیف - در فاموس مذکور است الخ *

Written in ordinary Nasta'liq.

In the colophon, written in the same hand, it is said that this copy was copied from the commentator's autograph copy —

نقل شرح مثنوی که تصنیف مولنا عبد العلی . .
ابن مولنا نظام الدین . . از مسوده دستخطی مولنا ممدوح ده
مصنف این شرح اند در عهد سلطنت ابو المظفر غازی الدین
حیدر بادشاه در دار الامارت که بعد بحسب فرمایش امجد علی
خان صاحب بناینج پنجم شهر رمضان المبارک سنه ۱۲۶۶ هجری
بخط . . روشنی لال *

No. 84.

fol 377, lines 15, size 14 × 9 11½ × 6½

The same

Another complete copy of the above, by the same 'Abd-ul-'Alī

fol 1^b Begins the first daftarfol 88^b The second daftarfol 175^b The third daftarfol 231^b The fourth daftarfol 285^b The fifth daftarfol 331^b The sixth daftar

Scanty notes on the margin are found in different hands

Written in a firm learned Nasta'liq, within coloured borders

Not dated, apparently 19th century

No. 85.

fol 173, lines 23-25 size 11 6½, 8 ½

منتخب قادری

Muntakhab-i-Qâdiri.

An extract, made by one Hayat 'Alī in A H 1230 from Shâh Walī Muḥammad Akbarâbâdī's *Makhzan-ul-Asrar*, a commentary on the *Maṣnawī* which was compiled in A H 1140 = A D 1727 (See Sprenger, *Ind. Cat.*, p. 495, W. Pertsch, *Berlin Cat.*, pp. 791 and 792; and Ethé *Ind. Office Lib. Cat.*, No. 1107.)

fol 1^b The preface of Hayat 'Alī

Begins —

حمد بیحد و سپاس بیحد سراوار بارگاه آراسته آرائی (?) خلوتنده عبد

که بمظاهر گوناگون و صیر رنگارنگ ظهور نموده *

In this preface, Hayat 'Alī says that his first intention was to transcribe a copy of the *Makhzan-ul-Asrâr* itself, but the only copy he

could procure at that time was full of mistakes and illegibly written by some illiterate Hindû. So he preferred to make the present extract, and named it *Muntakhab-i-Qâdirî*, after the holy saint *Shaykh 'Abd-ul-Qâdir Jilânî*, of whom he was a follower.

fol 2^a Begins the preface of *Shâh Walî Muḥammad*

سپاس و ستایش مر حضرت وجود مطلق را که بصور اجناس و انواع
تشخیصات علی الدوام موجود و مسهود اوست *

In this, Walî Muḥammad says that he has taken utmost care to explain the hidden meanings and the deep sense of those difficult verses of the *Maṣnawî* which were not understood and therefore omitted by other commentators

The names of Jamî and Muḥammad Ridâ frequently occur in the present work

fol 2^b The commentary begins with the initial line of the *Maṣnawî* —

دشمن از فی چون حکایت میکند - معنیش همانست که حضرت
مولوی جامی قدس سره نوشته اند که فی را تا واصلان کامل و کاملان
مکمل که از خود و حلّی فانی شده اند *

Written in two different hands

fol 1^b-158^b. Ordinary Indian Nasta'liq

fol 159^a to the end in *Shikast*

Dated 11th Shawwâl, A. H. 1224

No. 86.

fol 97, lines 11, size 10 × 8 × 4½

جواهر مولوی و لالی مثنوی

Jawâhir-i-Maulawî-wa-La'âlî-i-Maṣnawî.

A short selection from the *Maṣnawî*

By ابوبکر الشاشی Abū Bakr-Shāshī.

Two persons named زین الدین ابوبکر are mentioned in نفحات and other Tadkīras, but none is called شاشی.

Begins --

الحمد لله حمد الشاکرين و الصلوة على خير الداکرين محمد و آله
الطاهرين الطيبين اجمعين بعد اذان مى گويد شيع السدوح فطب العارفين
... رين الملة و الدين مولانا ابوبکر الشاشی قدس سره *

In the introduction, prefixed by some unknown person it is said that Abū Bakr Shāshī, who is called زین الملة و الدين ابوبکر شاشی, was requested by some of his intimate friends to make a selection from the Masnawī, and to arrange it from the standpoint of the Sūfis, but out of respect he did not dare do it until, as it is said, he was ordered in one of his dreams by Maulawī Rūmī to do it. So he made this extract and divided it into sixty-three chapters, some of which are enumerated in Ethé, Inda Office Lib. 'Cat', No. 1087.

The selection of the Masnawī begins on fol. 2^b with the initial line of the first dīstār

This copy contains only sixty-one chapters

fol. 1^a contains the autograph and seal of Ba Ir-ud-Daulah Shuja'ul-Mulk Muhammad Sa'adatmand Shāh Bahādur Asad Jang, dated A. H. 1239

The colophon reads --

نمت تمام شد در بلدة پشاور در دولتخانه مرزا حوشحال بيگ
تاریخ ششم شهر ماه محرم سنه ۱۰۸۹ (شهر محرم) read *

The last folio bears a signet and seal, dated A. H. 1094, of one محمد مظفر

Written in fine Nasta'liq, within gold-coloured borders with two double-page decorated 'unwāns

No. 87.

fol. 270; lines, centre column 21, marginal column 16;
size $10\frac{1}{4} \times 6$, $6\frac{3}{4} \times 4$.

دیوان جلال الدین رومی

Diwân-i-Jalâl-ud-Dîn-Rûmî.

Usually styled as *Diwân-i-Shams-i-Tabriz*

Begins:—

(?) گیرد ذرها نه آن آفتاب خوش لقا

صد در کی دلریا گاہا نمودش ز ابتدا

Maulawî Rûmî has adopted in the diwân the takhallus of *Shams-i-Tabrizî* after the name of his spiritual guide *Shams-ud-Dîn Tabriz*. Hence it is also called *Diwân-i-Shams Tabriz* دیوان شمس تبریز.

This copy begins without any preface, and the initial line does not correspond with any of the other copies, some of which have a preface by some anonymous editor who compiled it in Rabî' I, A.H. 817 = A.D. 1414. See Rieu, p. 593; Rieu Suppl., Nos. 243-4; Ethé, Bodl. Col. 522; Ethé, Ind. Office Lib. Cat., No. 1109; G. Flügel, I, p. 522, Sprenger, Oude Cat., p. 497, Leyden Cat. vol. II p. 113; Gotha Cat., p. 60; Munich Cat., p. 16, St. Petersburg Cat., p. 214, and Hammer Redekunste, p. 172. For extracts, see Krafft, p. 65. Select poems have been edited, with a translation in German verse by V. von Rosenzweig, Vienna, 1838. An edition has been lithographed in Lucknow, 1878, with the title, *Diwân-i-Hadrat Shams Tabriz*.

The Rubâ'iyât mentioned in other copies are not found in this MS., and a very few Tarkib-bands are found on one or two folios.

Folios are missing after fol. 1 and 160.

Written in fine and beautiful *Nastâ'liq* within gold and coloured borders, with a single-page decoration in the beginning.

The colophon is dated *Sha'bân*, A.H. 1017.

Scribe: Majd-ud-Dîn محمد الدین محمد الکاشانی.

No. 88.

fol. 101, lines 12, size $10\frac{1}{4} \times 8\frac{1}{4}$, $8 \times 5\frac{1}{4}$.

دیوان امامی

The Dîwân of Imâmî.

Beginning --

سحرگه در جهان جان بعون مدد اشیا
مسامت قطع میگردم ر لا تا حصر الا

Imâmî, with his full name ابوعبدالله محمد بن ابوبکر عثمان امامی الهروی was originally of Herât, but spent the greater portion of his life in Kirman and Ispahan. He was one of the most learned poets of Khurâsân, and the noble Qâdî family of Herât is said to be descended from him. He was a contemporary of Shaykh Sa'dî and Khwâjah Majd ud-Dîn Hamgar. Daulat Shâh, on the authority of the author of the *Nuzhat-ul Qulûb*, narrates that the four distinguished scholars, viz. Khwâjah Shams-ud-Dîn Muhammad, known as Shâhib-i-Dîwân, Malik Mu'min-ud-Dîn Parwânâh (who was the governor of Rûm and died in A.H. 677 A.D. 1274, see Rieu p. 594), Maulânâ Nûr-ud-Dîn Rasdî and Malik Hakkâr-ud-Dîn Kirmânî, on consultation with each other, sent a Qit'ah to Majd-i-Hamgar, in which they asked his opinion about the poetical compositions of Imâmî, Sa'dî, and even about his own—

ز شعر تو و سعدی و امامی

ددامین نه پسندند اندرین نوم

and Majd-i-Hamgar exaggerated the merits of Imâmî to such a degree that he gave him preference over all, and even over Sa'dî, and decided the question in the following Rubâ'î --

ما گزیده بطریق طوطی خوش تقسیم

بر شعر گزینان سعدی مکسیم

در شعله شاعری نادماح امم

هرگز من و سعدی ناممی نویسم

Imâmî flourished during the time of the Atâbaks of Fârs, to whose praise he addressed several Qasidas. A beautiful Qasidah, which he addressed to his patron, Fakhriul Mulk is quoted in Daulat Shâh

Imâmi died, according to Taqî Kâshî (Oude Cat., p. 17) and the author of the *Şuhuf-i-Ibrâhîm*, in A.H. 686 = A.D. 1277. The author of the *Majma'ul-Fuṣṣahâ*, vol. i, p. 98, places the poet's death in A.H. 676 = A.D. 1277, while the author of the *Miftâh-ut-Tawârikh* fixes it in A.H. 680 = A.D. 1281.

Notices of Imâmi's life will be found in *Makhzan-ul-Garâ'ib*, fol. 14, *Yad-i Baydâ*, fol. 8; *Mir'ât-ul-Khîyâl*, p. 50; and *Taqî Auhadî*, fol. 64. See also Rieu Suppl., No. 213, 11, *Ethé*, *Bodl. Lib. Cat.*, No. 676, and *Sprenger*, *Oude Cat.*, p. 439, where other copies of the *diwân* are mentioned.

This copy of the *diwân* contains *Qasidas*, *Gazals*, *Muqatt'ât* and *Rubâ'is*.

The *Rubâ'is* begin on fol. 94*, as in the *Bodl. Lib.* copy --

که جای تن و گه تن جانت خوانم
 که آئینه هر دو جهانست خوانم
 سر نفس از بدانی از حکمت نفس
 در هر نفس آنچه خواهی آنت خوانم

The fly leaf bears the signature of H. Blochmann, dated 1868, with a note "Copied from the MS. in the A. S., Bengal."

Written in a clear *Nasta'liq*.

No. 89.

fol. 49, lines 17, size $7\frac{3}{4} \times 4\frac{1}{4}$ 5 \ 2 $\frac{1}{4}$

دیوان عراقی

Dîwân-i-'Irâqî.

Beginning as in Rieu, II, p. 594. --

ای جلالت فروش عزت جودان انداخته
 قوی در میدان وحدت کامران انداخته
 رایت مهر جلالت لا یزال افراشته
 سایه چتر جلالت جودان انداخته

Fakhr-ud-Din Ibrâhîm bin Shâhriyâr 'Irâqî *مغیر الدین ابراهیم عراقی*, one of the greatest mystic poets of his age, was born in the village Maḥal, in the A'lam district of Hamadân (see G. Browne's *Biographies of Persian Poets*, translated from the *Târikh-i-Güzidah*). At an early age he learned the Qurân by heart, and recited it with such pathos and melody, says Jâmi, that the people of Hamadân were charmed with the sweetness of his voice. He was educated in several well-known madrasahs of his native place, and became a pupil of the great Sûfi, **Shihâb-ud-Dîn Suhrawardî**, at whose instructions he came to India and settled in Multân under the spiritual care of **Shaykh Bahâ-ud-Dîn Zakariyyâ** of Multân (d. A. H. 666 = A. D. 1267), who gave his daughter in marriage to 'Irâqî. The issue of the marriage was a son, whom the poet named **Kabîr-ud-Dîn**. Bahâ-ud-Dîn, on his death-bed, appointed 'Irâqî his successor. After a long sojourn of twenty-five years in India, 'Irâqî proceeded on a pilgrimage to Mecca, and then visited Rûm, where he came in contact with **Şadr-ud-Dîn Qimiyawî** (d. A. H. 672 = A. D. 1273) and wrote his well-known Sîfi tract, *Lama'ât*. Here Mu'in-ud-Dîn Parwânâh, the governor of Rûm, who died in A. H. 677 = A. D. 1278, entertained high regards for 'Irâqî, and is said to have become his disciple. From Rûm 'Irâqî travelled to Egypt, where the then reigning king took him as his spiritual guide, and appointed him the **Shaykh-ash-Shuyûkh** of Egypt. Subsequently the poet retired to Damascus, and after staying there for six months, he was joined by his son Kabîr-ud-Dîn, in whose company he passed only a few happy days, and died, according to *Tarikh-i-Güzidah* in the *Jabal-us Sâlih*, in Syria, in A. H. 686 = A. D. 1287 or, according to *Nafahat*, p. 700, on the 8th Dûlqa'ad, A. H. 688 = A. D. 1289. This is followed by *Majâlis-ul-'Ughshâq*, fol. 108^a, *Haft iqim khulî-at-ul-Afkâr*, fol. 123^a, *Şuhuf-i-Ibrâhîm*, fol. 594^b, *Riyâd-ud-Dîn Shu'arâ*, fol. 256^b, and *Mir'ât-ul-Khayâl*, fol. 63. *Daulat Shâh*, p. 21, however, places the poet's death in A. H. 709 = A. D. 1300, which is accepted by *Taqî Kashî* *Oude Cat*, p. 17, and *Taqî Aḥadî*, fol. 444^b.

The *diwân* consists of *Qasîdas*, *Gazals*, *Tarjîbands*, *Qit'as*, and *Mathnawîs* without any alphabetical order.

fol. 1^b *Qasîdas*

fol. 8^b *Tarjîbands* beginning —

الرس ثلاث مدام

ام شمس تهللت لغمام

The burden runs thus:—

که همه اوست هرچه هست یقین
جان و جازان و دلبر و دل و دین

fol 11^b *Gazals beginning* —

مرا از هرچه در عالم رخ دلدار اولی‌تر
نظر چون میکنم باری بروی یار اولی‌تر

fol 14^b Another series of *Tarjī'bands*, beginning —

در جام جهان‌نمای اول
شد نقش همه جهان ممثل

The burden runs thus —

می بین رخ جانفزای سافی
در جام جهان‌نمای نافی

fol. 19^b–39^a *Gazals and Qit'as intermixed*, beginning —

بعد اطلعت من مید العرفانی
ممالی ام اطاع سبع الطافی

First four of these *Gazals* consist of alternate Arabic and Persian verses

fol 39^a *Rubā'is*, wrongly styled here as *Gazals*, beginning —

ای زندگی تن و نوام همه تو
حالی و دلی ای دل و جانم همه تو

fol. 43^a *Margīyah*, or elegy written on the death of *Shaykh Bahâ-ud Dīn Zakariyyâ*, with the following heading —

این سرثیه‌ایست که شیخ فخر الدین عراقی گفته است در مراقب
شیخ خود بعد از وفات شیخ بهاء الدین زکریا رحمة الله علیه *

Beginning --

کارم از دست و دست از کار
دیده بی نور ماند و دل بی یار

fol. 45^b 49^b Qasidas and Ġazals intermixed
This copy ends with the following line —

عرفی خود ندارد چشم و رده
رخت خورشید تان می نماید

For other copies, see Sprenger, *Oude Cat*, p. 440, Rieu, p. 593,
Ethé-Bodl. *Lab. Cat.*, No. 680, Ethé, *India Office Lab. Cat.*, No. 1116,
and Rosen, *Persian MSS.*, pp. 203-205

Written in ordinary clear Nasta'liq

Not dated apparently 17th century

No. 90.

fol. 44 lines 16-18 size 8 \times 4 $\frac{1}{4}$, 5 $\frac{3}{4}$ \times 3 $\frac{1}{4}$

دیوان مجد همگر

The *Diwân* of Majd-ud-Dîn Hamgar.

Beginning

کجاست در همه ملک جهان سلطانی
که مهر دل نسیب از دست شیطانی

Ḥawājah Majd-ud-Dîn همگر به معروف به مجد همگر, better known as Majd-i-Hamgar, was a contemporary and a fellow citizen of the celebrated Sa'di of Shīrāz. Besides being recognized as an authority in Persian poetry, he was noted for his eloquence and his calligraphy. Majd-ud-Dîn is said to have traced his origin to Anshirwān, and this statement is strongly supported by Daulat Shāh, who says that, owing to his high lineage, the poet was highly respected

by the kings and nobles of his age, and freely associated with them, but the word Hamgar (which generally means a "weaver"), after the name of the poet, throws at least some doubt on the correctness of the statement regarding his origin. Taqī Kāshī (Oude Cat., p. 17) distinctly designates the poet as *Khwājah Majd-ud-Dīn Hibat-Ullah ibn Hamkar*. A grandson of this Majd-ud-Dīn, who transcribed some Rubā'īs of the poet in A.H. 697 — A.D. 1297 (see Rieu Suppl., No. 211, vii), calls himself Ishāq bin Qiwām Muḥammad Hamgar. From this we can conclude that Hamgar was the family epithet of the poet.

Majd-ud-Dīn was in high favour with the Atābak of Fārs, Sa'd bin Abū Bakr bin Zangī, to whom he was a panegyrist. After the death of this prince he went to Yazd, and thence to Isfahān, where he was warmly received by the great *Shāhib-i-Diwan Khwājah Shams-ud-Dīn Muḥammad* and his son *Khwājah Bahā-ud-Dīn*. Majd-ud-Dīn was a constant companion of Bahā-ud-Dīn. He addressed several panegyric *Qa'idās* to these *Khwājas*, and composed a beautiful elegy on the occasion of Bahā-ud-Dīn's death.

Āzād Bilgramī, in his *Khazāna-i-Āmirah*, narrates that one day Majd-ud-Dīn, while in the company of Bahā-ud-Dīn, daringly said that he could finish the "*Saljūq Nāmah*" in one day.* The poet, kept to his word by Bahā-ud-Dīn, completed the work within a few hours in A.H. 669 — A.D. 1270, as would appear from the following verses of a *Qit'ah* (quoted in the *Khazāna-i-Āmirah*), which the poet composed to commemorate its completion —

بچند ساعت زری کم از دو دانگ شبی
کتاب فصیح سلجوق نامه کرد تمام
سال شصت و شصت و ده از حساب عرب
شب در شعبه و فرخنده سامه ماه عام

Except Āzād, no other biographer mentions any *Saljūq Nāmah* composed by this Majd-ud-Dīn. One *Saljūq Nāmah*, composed by Zahir-ud-Dīn of Nishāpūr, is mentioned in H. Sh. vol. iii, p. 606 (See also Rieu, vol. ii, p. 849*.)

According to Taqī Kāshī (Oude Cat., pp. 1. and 478), Majd-ud-Dīn died in A.H. 686 — A.D. 1297. See also Eth. Bull. Lib. Cat., Nos. 678 and 679, where copies of his diwān are mentioned and Rieu Suppl. No. 211, ii, iv and vii.

* By this "*Saljūq Nāmah*" the poet probably meant the big poetical history of the Saljūq Dynasty composed by Q. n. i., who was living in Qūmīyah in A.H. 672. (See Rieu, ii, p. 583*.)

Notices on his life will be found in Daulat Shāh, p. 176; Taqī Aubadī, fol. 614, Haft Iqlīm fol. 65, Riyād-ush-Shu'arā, fol. 368 Mir'āt-ul-Khuyāl, p. 51, Makhzan-ul-Garā'ib, fol. 751, Ātash-Kadah p. 390, Majma'-ul-Fusahā, vol. 1, pp. 391-8.

This copy of the diwan contains for the most part Qaṣidas intermixed with a few Gazals without any alphabetical arrangement. The Ruba'is and Qit'as mentioned in Ethé, Bodl. Lib., copy No. 678 are wanting in this copy.

Written in fair Nasta'liq, within gold-ruled borders.

Not dated, apparently 16th century.

No. 91.

fol. 281, lines: centre column 9; marginal column (double) 21,
size 13×8: 8×5.

کلیات سعدی

Kulliyāt-i-Sa'dī.

The complete works of Shaykh Muḥarrif-ud-Dīn Muṣliḥ b. 'Abd Ullah Sa'dī, شیخ مشرف الدین مصلح بن عبد الله سعدی شیرازی, who was born about A.H. 580 A.D. 1184 in Shīrāz. He derived his poetical name from the Atābak of Fārs, Sa'd bin Zingī, d. A.H. 623 A.D. 1226, to whose service his father 'Abd-Ullah is said to have been attached. This monarch conceived a great affection for the young Muṣliḥ-ud-Dīn and on the death of the poet's father took him under his care and sent him to the Nizāmiyah Madrasah to prosecute his studies under the guidance of Abul Faraj bin Jauzī, d. A.H. 597 A.D. 1200. After a careful study of philosophy and religious dogmas, he turned his attention towards Ṣūfism and became the disciple of the celebrated saint Shaykh Shihab-ud-Dīn 'Unar Suhrawardī, who died in A.H. 632 A.D. 1234.

Daulat Shāh, Amīn Rāzī, and several others assert that Sa'dī was a disciple of Shaykh 'Abdul Qādir Gilānī (who died in A.H. 561 A.D. 1165), and that the poet accompanied him on his pilgrimage to Mecca. But this seems to be erroneous, since Ḥamdullah Musta'fi, in his Firkh-i-Guzidah, written forty years later, assigns the poet's death

to the 17th *Dil Hāj*j, A.H. 690 = A.D. 1291, while Taqī Aḥādī, Jāmi, Amīn Rāzī, and many others assert that Sa'dī died in A.H. 691, and even if it be granted that the poet lived for 120 years, as asserted by some, the date of his birth would fall 9 or 10 years after the death of 'Abdul Qādir Gīlānī. The above statement seems to have been based on a very common reading of the second story of the second chapter in *Gulistān*, which runs —

رحمة الله عليه ديدم که در حرم کعبه روی بر حصا نهاده همی گفت
 بعد القادر گیلانی را رحمه الله عليه دیدند . . .
 and not ديدم. Taqī Aḥādī, however, says that Sa'dī was a disciple of ابي اوحى الدين عبد الله بن قتيبة الدين مسعود بلخى الكاذرونى الفارسى d. 673 = A.D. 1274 (see *Majma'ul Fusahā*, p. 338), but this is not supported by any other Taḍkīrah.

After completing his studies he went on distant travels, and is said to have visited even India, as mentioned by him in the eighth chapter of the *Būstān*—

نتی دیدم از عاج در سومات
 مرصع چو در جاهلیت منات

Again he goes on to say,—

بهند آمدم بعد ازان دستخیز
 و ازان جا نراه یمن تا حکیر

He went on pilgrimages to Mecca not less than fourteen times, and on most occasions on foot, and is said to have served for a long time as a water-carrier at Jerusalem and in Syria, giving water to travellers and pilgrims. He passed his last days in his native place, Shirāz, where he died and is buried. His tomb is still known as Sa'dīyāh. It is asserted by some that Sa'dī was the first poet who composed *Hamdustānī* verses, and examples of such verses, bearing the poet's name, are also given to us but save and except his travels in India in the course of which he probably acquired some knowledge of that language, there is no substantial evidence to support the assertion.

His two masterpieces, the *Būstān* and the *Gulistān*, composed in A.H. 655 = A.D. 1257 and A.H. 656 = A.D. 1258 respectively, and dedicated to the reigning Atābak, Abū Bakr b. Sa'd b. Zangī (A.H. 623-658 = A.D. 1226-1259), have immortalized the poet's name. 'Alī b. Ahmad b. Bisutūn was the first man who collected and arranged the works of this most famous of Persian authors.

For notices on Sa'di's life and his works, see Daulat Shâh, Browne's Edn., pp. 202-210, Haft Iqlîm, fol. 63^b, Taqî Auhadî, fol. 290^b, Khulâsat-ul-Afkâr, fol. 74^b, Nafahât-ul-Uns, Cal. Edn., p. 699, Klazâna-
i-Âmirah, fol. 185^a, Riyâd ush Shu'arâ, fol. 106^b, Makhzan-ul-Gharâ'ib
fol. 221, Âtash Kadah, p. 360, Suhuf-i-Ibrâhîm, fol. 414^a, Nashtar-
i-Ishq, fol. 754, Mirât-ul-Hiyâl, Cal. Edn., p. 61, Habib-us-Siyar,
vol. II, Juz 4, p. 130, Majâlis-ul-'Ushshâq, fol. 111^a, and Majma'-ul-
Fusahâ, p. 241. For his life and works see also Rieu, pp. 595-608,
Sprenger's Oude Cat., p. 545, Ethé, Bodl. Lib. Cat., Nos. 681-748,
Ethé, India Office Lib. Cat., Nos. 1117-1185, W. Pertsch, p. 88, and
Berlin Cat., pp. 800-826, G. Flügel, vol. 1, p. 527; Cat. des MSS. et
Xylographes, p. 337, Rosen, Persian MSS., pp. 175-202; J. Aumer,
p. 16, Ouseley Biogr. Notices, p. 5, Wiener Jahrbucher, vol. 64,
Anzeigebblatt, p. 5, and especially Chalmers, in the "Gelehrte
Denkschriften der Kasan's Universität," 1865, p. 525, and 1867
(reprinted Kasan, 1867), and Dr. W. Bacher, Sadi-Studien, in "Zeit-
schrift der D. M. G." vol. 30, pp. 81-106, and Sadi's Aphorismen und
Sinngedichte, Strassburg, 1879 (with Fleischer's critical remarks in
"Zeitschrift der D. M. G." vol. 34, pp. 389-402), compare also F. Nève,
Le poète Sadi, Louvain, 1881, and Ethé, Die mystische, didaktische und
lyrische Poesie etc. der Perser, Hamburg, 1888, pp. 31-37, and Ethé,
India Office Cat. Nos. 117-185, and Encyclopaedia Britannica, Ninth
Edn., vol. XVI, p. 112, etc.

The *Kulliyat* has been printed and lithographed in Calcutta, 1791--
1795, by J. H. Harrington, in two volumes; in Bombay, A.H. 1226
1267, 1280, etc., Dohli, A.H. 1269, Cawnpur, A.H. 1280, Lucknow
A.H. 1287, Tabriz, A.H. 1257 and 1264; Tehran, A.H. 1263 and 1268, etc.

Contents of the *Kulliyat* -

A. Centie column

fol. 4^b Preface of 'Alî b. Ahmad b. Abû Nasr (in some copies Abû
Bakr) b. Bisutun, who collected and arranged the *gāzals* of Sa'di
alphabetically in A.H. 726 = A.D. 1325, and subsequently improved the
same in A.H. 734 = A.D. 1333, with an alphabetical index. See Rieu,
p. 596.

The preface has been translated into English by J. H. Harrington
in the Calcutta Edn., pp. 24-26.

The preface در تقریر دیباچه begins —

شکر و سپاس معبودی را جاب قدرته که آفرینندهٔ مخارمات

عالمیست *

I.

fol. 8^b. First Risâlah

Beginning:—

سپاس بی‌غایت و ستایش بی‌نهایت آفریدگاری را جل جلاله
و عم نواله که از کمال موجودات در دریای وجود *

II

fol 18^a. Second Risâlah (رساله ثانی در مجلس پنجگانه) the five majlis or homilies

Beginning:—

الحمد لله الذي خلق الوجود من عدم
فبدت على صفحاته ادوار اسرار القدم

Ethé, Bodl Lib Cat. No. 681, 11, appears to have read the above verse as prose, and his “قُلَّةَ” instead of “قَدَّتْ” in our MS spoils both the meaning and metre. The above Qasidah of ten lines contains Arabic and Persian verses alternately, on fol 23^b begins the second majlis (المجلس الثاني)

قال الله تعالى يا ايها الدين آمنوا انقروا الله اى كسانى كه
بوحدايت حق جل و علا اقرار دايد *

On fol. 31^a is the third majlis (المجلس الثالث), beginning:—

قال رسول الله صلى الله عليه وآله وسلم من اصبح
و همومهم و احد نفاة الله تعالى هموم الدنيا و الآخرة مهتر
عالم و سيد بنى آدم جعيل ميعرمايد كه هر كس كه نامداد سر
از جامه خواب بردارد *

On fol 35^b begins the fourth majlis (المجلس الرابع):—

بسم الله الرحمن الرحيم بذا خدايست بخشاينده مهربان كه تا
او بخواند صبا پردۀ گل مشگفاند *

On fol 43^b is the fifth and the last majlis (المجلس الخامس) beginning:—

ملکا ما را از همه معاصی نگاهدار توفیق طاعات و عبادات
لرزانی کن *

The fifth majlis has been translated into English by J. Ross, Bombay Transactions, vol. 1, pp 146-158

III

fol 58^b (رساله در سوال صاحب دیوان). It is styled here again as the first Risâlah (رساله اول). This Risâlah contains the five questions of Khwâjah Shams ud-Din Muhammad Juwayni Sihib Diwan (d. A.H. 683 A.D. 1284) to Sa'di with the answers of the latter

Beginning

صاحب صاحب فران حوالجہ زمین و زمان نیکو سیرت و صورت
شمس الدنیاء و الدین *

It has been translated into English by Harrington, Introduction, pp 14-17, and into German by Grat, Lustgarten, II, pp 136-142

IV.

fol 62^a (رساله در سوال مولانا سعد الدینی در عقل و عشق) which is styled here (رساله دوم).

Beginning —

سالك راه خدا پدشه ملك سخن
لی و الفاظ تو آفاق پر از در ینیم

The Risâlah is in answer to a question of Maulanâ Sa'd-ud Din

V

fol 67^a This is styled as (رساله سیوم در نصیحت ملوک)

Beginning

بسم الله الرحمن الرحيم الحمد لله كلوى حسب الخلائق
وحده و الحمد على نعمه و استبرأته *

The text has been edited by Latouche, Zenker, II, 1848, and by Barle, Vienna, 1856

VI

fol. 78^b. Three short tracts as follow —

رساله اول رساله سلطان آقا 1

Beginning.—

شیخ سعدی رحمة الله علیه فرموده اند که در وقت مراجعت
از زیارت کعبه چون مدار الملک تبریز رسیدم *

This tract contains a short description of the poet's interview with Sultan Abâqâ through *Khawājah Shams-ud-Dîn* and his advice to the Sultân in the following *Qit'ah*, fol. 80^b —

شی که حفظ رعیت نگاه میدارد
حلال داد حلاجش که مرد چو پادشاه
وگرنه زاعی حلاجش زهر و مارش داد
که هرچه میخواورد او جرئت مسلمانی است

It is said that the Sultân was so much affected by the above *Qit'ah* that he could not help shedding tears

It has been translated by Harrington, Introduction, pp. 17-19, and by Graf, Lustgarten, vol. II, pp. 142-146

2. fol. 81^a. دوم حکایت انکیانو

Beginning. --

معلوم شد که خسرو عادل دام دولته عادل تربیت است *

This tract contains much advice given by Sa'dî to Ankiyânû, the Mughal governor of Fars, A.H. 667-670 = A.D. 1268-1272

3. fol. 86^a. سوم حکایت ملک شمس الدین تازی گوی

Beginning. --

در زمان حکومت ملک عادل مرحوم شمس الدین تازی گوی
اسفهان را شیراز *

This tract contains an anecdote relating to Sa'dî's remonstrances made to Malik Shams ud-Dîn, the revenue collector of Fars in A.H. 676 = A.D. 1277

Translated into English by Harrington, Introduction, pp. 19-21, and into German by Graf Lustgarten, vol. II, pp. 146-148

VII

fol. 88^b. گلستان. The Gulistân
Beginning:—

من خدای را عزوجل که طاعتش موجب قربتست الف *

The Gulistân was composed in A.H. 656 ~ A.D. 1257

The numerous editions of the Gulistân may be enumerated: Calcutta, 1806 (Persian and English by Fr Gladwin, 2 vols, reprinted London, 1809), 1828 and 1851 (by A. Sprenger), also 1861 (school edition); Bombay, A.H. 1249 and 1844; Lucknow, A.H. 1264, 1284 (some with Urdu translation), 1297 (with marginal notes) and 1882, Lahore, 1870, Delhi, 1870, Cawnpore, 1887; Tabriz, 1821, Bulaq, A.H. 1249 and 1281; Cairo, A.H. 1261; Constantinople 1876; European editions by E. B. Eastwick (with vocabulary), Hertford, 1850; by Johnson (also with vocabulary), Hertford, 1863; and by J. T. Platts London, 1874. Translations —into French, by A. du Ryer, 1634; by d'Alégre, 1704, by Gaudin, 1789, by Semelet (le Parterre de Fleurs), Paris, 1828 (lithographed), and by C. Defrémery, Paris, 1858, into Latin, by Gentius (Rosarium Politicum, etc.), 1651; second edition, 1655, into German, by Adam Olearius (Persianischer Rosenthal), Schlosswig, 1654; new edition in 1660, etc., by B. Dorn (Die Lustgange aus Sa'di's Rosenhain), Hamburg, 1827; by Ph Wolff, Stuttgart, 1811, and by K. H. Graf, Leipzig, 1846, into English by Fr Gladwin, Calcutta, 1806, and in London, 1833; by Dumoulin, 1807, by James Ross, London, 1823; new edition, 1890; by E. B. Eastwick, Hertford, 1852, new edition London, 1880; by J. T. Platts, 1873

VIII

fol. 257^b کتاب صاحبیه or epigrammatic poems in the form of Muqatt'ât dedicated to Shams-ud-Dîn Şâhib-Diwân
Beginning:—

طریق و رسم صاحب دولتانست
که بفرازد مردان نگو را

The initial line of this agrees with that of Ethé's, Bodl. Cat., No. 682, art 18. The prose introduction is wanting here

IX.

fol. 4^b. بوستان. The Bûstân. Margin column.

Beginning:—

بنام خداوند جان آفرین
حکیم سخن در زبان آفرین

It was composed in A.H. 655.

ششصد و نوزده بود پنجاه و پنج

The text has been printed and lithographed in Calcutta, 1810, 1828 and 1870; Cawnpore, 1832, 1856, Lucknow, 1262, 1263, 1265, 1279 and 1869; Hoogly, A.H. 1264; Lahore, 1863 and 1879; Dehli, 1882, Tabriz, A.H. 1285; best critical edition with Persian commentary by K. H. Graf, Vienna, 1850, another photographed from a MS. by J. T. Platts, annotated and edited by A. Rogers, London, 1891. Translated into German by K. H. Graf, Gena, 1850; by Schloechta-Wehrd, Vienna, 1852, and by Fr. Ruckert, Leipzig, 1882; into French by Barbier de Meynard, Paris, 1880, into English by H. Wilberforce Clarke, London, 1879, and by G. S. Davis, M.D., London, 1882. Selections in English, styled "Flowers from the Bustan", Cal 1877, and in S. Robinson's "Persian poetry for English readers" 1883. The Turkish translation has been printed in Constantinople in two volumes, A.H. 1288 = A.D. 1871

X

fol 91* کتاب قصاید عربی Arabic Qasidas

Beginning:—

حبس بجفنی المدام لا تحری این *

XI.

fol. 95^b کتاب قصاید فارسی Persian Qasidas in alphabetical order.

Beginning:—

شکر و سپاس و منت و عزت خدای را
پروزدگار خلق را خداوند کبریا

Nineteen of these Qasidas have been edited and translated by K. H. Graf in *Zeitschrift der D. M. G.*, ix, pp 92-135 and xii, pp 82-116

XII.

fol 120^b کتاب مرثی , or elegies

Beginning:—

دل شکسته که مرهم نهد دگر بازش
یتیم خسته که از پای برکند خارش

Some select elegies have been edited and published by K. H. Graf,
in *Zeitschrift der D. M. G.* vol xv, pp 564-576

XIII

fol 124^b کتاب ملمعات , or poems with alternate Persian and Arabic verses

Beginning:—

تو حور خلق بزری و زری برتایی
ددا نمت چه مکافات این گدایی

Compare Ethé's, Bodl Lib No 681, art 10.

XIV

fol 128^b کتاب ترجعات or refrain poems.

Beginning:—

ای سر بلند قامت دوسه
ره ره که شمایلت چه نیکوست

Corresponding to the initial line of Ethé, India Office Lib Cat, No 1117
art 13, with the alteration of the word شمایلت, where it is شمایلت
Compare also Ethé, Bodl Lib Cat, No 683 art 14 The usual
beginning in other copies, ای راف تو هر خمیازه کشندی, is found here
on fol 131^a as the beginning of the eleventh poem of the *Tarī'āt*

XV

fol. 134^b کتاب طبات , or pleasant ġazals, in alphabetical order

Beginning:—

اول دفتر بنام ایزد دانا
صانع پروردگار حی توانا

Fourteen of these *ġazals* have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xiii pp. 445-467

XVI

fol. 203^b کتاب بدایع , or ornate *ġazals* in alphabetical order
Beginning:—

ایکه انکار کنی عالم درویشان را
تو چه دانی که چه سامان و سرست ایشان را

agreeing with Ethé, India Office Lib. Cat. No. 1124, art. 10, and No. 1126, art. 12

Ten of these *ġazals* have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv, pp. 541-554.

XVII.

fol. 236^b کتاب خوانیم , or signets, in alphabetical order
Beginning:—

سپاس و حمد بی پایان خدا را
که معش در وجود آورد ما را

Seven of these *ġazals* have been edited and translated by K. H. Graf, in *Zeitschrift der D. M. G.*, vol. xv, pp. 554-564

XVIII

fol. 249^b کتاب عزلیات مدیم Arranged in alphabetical order
Beginning --

ی یار ناگزیر که دل در هوای بسنت
جان نیر اگر قبول کنی هم برای تست

This portion begins with the *ġazal* rhyming in ت and ends with ی .

XIX

fol. 254^b کتاب مقطعات , or fragmentary poems, arranged in alphabetical order

Beginning:—

تو آن نکردی از فعل خیر تا من و غیر
که دست فضل کند دامن امید و بها

XX

fol 256^b. کتاب خبیثات و مجلس هرل و مضحکات. Obscene poems and mock homilies, with a short prose introduction in Arabic.

1. خبیثات, or obscene poems

Beginning:—

قال سعدی الزمینی بعض ابیای الملوك ان اصنف لهم النجم *

The first poem begins with the line —

عارفی چشم و دل بر روی داشت
خاطر اندر کمند موی داشت

Ethé, Bodl Cat, No 681, art 17, has بروی instead of روی, کمند instead of موی, and شکنج instead of شکر.

On fol 258^b is an obscene story in the form of a Maghawī beginning:—

آن شذیدی که در بلاد شمال
بود مردی بخیل صاحب مال

See Ethé Bodl, No 692

2. fol 262^b Called مجلس اول در هرل

Beginning:—

اللعن الشيطان النجم *

3. fol 265^b Styled الثاني بالهرل .

Beginning:—

(حدثنا) شيخنا الفسفاى ابو واس قال احببنا ابو شعفة الكوفى *

4 266^b المضحكات, or comic pieces

Beginning.—

شخصی از فقیهی سوال کرد که مرا افتانده هست شکسته النجم *

XXI.

fol. 269^b. رباعیات, or quatrains, in alphabetical order

Beginning:—

هر ساعت اندرون بجوشد خود را
آگاهی نیست مردم بیرون را

XXII

fol. 277^b المثنویات من صاحبیه . Short Maṣnawī poems from صاحبیه .

Beginning:—

همه را ده چو میدهی مرسوم
نه یکی زانمی و دگر محروم

This agrees with the second section of the صاحبیه mentioned in Ethé, Bodl., No 682, art. 18 See also Ethé, India Office Lib. Cat., No 1120, art. 10

XXIII

fol. 280^b. کتب مردیات, or detached distichs

Beginning:—

چربی که برآیدت بنویس از دست
در حق کسی کن که ورا کاری هست

After eleven distichs the manuscript breaks off with the line:—

این طالع من دست که نزدیک تو باشم
منگودمب از دور پدایم, مرسانم

This is a beautiful old copy of the *Kulliyât*, with whole-page miniatures on fol. 1^b, 2^a, and 291^a, fol. 2^b 3^a 3^b and 4^a, full gilt ground, with sumptuous decorations and colours. The first two folios contain a table of contents written in white

Fol. 6^a 16^b, 20^a 32^a, 35^a, 38^b, 48^b, 50^b, 63^b, 68^a 77^a 80^a, 83^a, 87^a 103^b, 109^b, 119^b, 121^b 129^b, 137^b 151^a, 156^a, 163^a, 171^b, 183^b, 187^b, 197^a, 199^b 205^a, 209^b 224^a, 228^a, 232^b, 236^a 241^a, 249^a, 255^b, 267^b, and 280^b contain smaller size miniatures in the finest Persian style, and

beautifully illuminated headings at the beginning of each book or part, and numerous ornamentations throughout

Written in a beautiful and clear Nasta'liq

Not dated, apparently 15th century

No. 92.

The same

Another copy of the Kulhyat

After 'Alī bin Aḥmad's preface follow.—

1 fol 2^b (margin) First risālah beginning as in the preceding copy

2 fol 4^a. Second risālah (در مجلس پندگانه), beginning as usual

3 fol 14^a (margin) Begins the third risālah (رساله صاحب دیوان) as in the preceding copy, but without any distinct heading

4 fol 15^a (margin) Without any heading, begins the fourth risālah known as (عقل و عشق), beginning as in the preceding copy

5. fol 16^b Fifth risālah (نصیحت الملوك) beginning as in the preceding copy.

6. fol 21^b. Sixth risālah, containing the usual three single risālas viz. ملك اكيانو ورساله سلطان انا (on the margin) and حکایت ملك شمس الدين مرحوم on fol 23^a. The beginnings of all these three risālas agree with those of the preceding copy

7 fol 24^b بوستان.

8 fol 99^b گلستان

9 fol 153^b قصاید عمری. It begins here —

جیب بحصى المدامع لا تجر

لما طعن الماء استطال على اسكر

10 fol 160^b قصاید فارسی in alphabetical order, beginning as in the preceding copy

11 fol 183^b کتاب مرثی , or elegies, and مملعات , that is poems, with alternate Persian and Arabic verses are intermixed here. It begins here. —

خلیلی الهدی الخدی (انجی) و اصلح
و لیکن من هدایه الله اولح

See Ethé Bodl Lib Cat., No 686, art 12 and also Ethé's India Office Lib Cat., No 1117, art 11 The usual initial line of the مرثی , viz دل شکسته که مرهم نهد الخ , is found here on fol 186^a (margin), and the usual first line of the مملعات , viz تو خون خلق بریزی الخ , on fol 184^b

12 fol 191^b. ترجیعات .

Beginning ---

ای رلف تو هر خمی کمدی
چشم ت نگرشده چشم بدی

See Ethé's, Bodl Lib Cat., No 681, art 11

13. fol 197^b کتاب طبیات Alphabetically arranged as in the preceding copy

14. fol 277^b بدایع

Beginning ---

الحمد لله رب العالمین علی *

Compare Ethé's, Bodl Lib Cat. No 681 art 13

15 fol 308^b کتاب خواتیم Beginning as in the preceding copy

16 fol 321^a. عزلیات مدیم Beginning as in the preceding copy

17. fol 326^a. ماحیة

Beginning ---

الحمد لله نعمه و اید المرید من ذرمة *

The initial line of the first poem is —

نگدن خاتم رسالت محمد عربی
شعاع نور مقامت محمد عربی

Exactly agreeing with Ethé's, India Office Lib Cat., No 1118, art 14

18 fol 344^b رباعیات . Beginning as in the preceding copy

19. fol. 352^b. فردیات , alphabetically arranged

Beginning:—

و رب علام صایب بطنه خلا الخ *

See also Ethé, Bodl. Lib. Cat., No. 687, art. 24.

20 fol 356^a عزلیات .

The prose introduction and the initial line of the first Maghawî agree with those of the preceding copy.

21. fol. 362^b مقطعات .

Beginning:—

گریند سعدیا بچه نطال ماند

سختی مدرکه وجه کفایت معین است

Compare Ethé, Bodl. Lib. Cat., No. 686, art. 19

22 fol 365^b کریمه or کریمه .

Beginning --

کریمه بدخشانی بر حال ما

که هستم اسیر کمند هوا

This Maghawî poem, regarding the authorship of which there is much dispute, is very seldom found in copies of the *Kulliyât*. It is, however, included in the Calcutta edition of the *Kulliyât*. The work is ascribed to Sa'dîm Târikh-i-Muhammadi, written A.H. 842 (see Rieu, p. 865), but it is not included in Bîsutûn's edition.

The text has been edited in Gladwin's *Persian Moonshee* (with English translation), 1801, revised edition, by W. C. Smyth, 1840, see also Rousseau, *Flowers of Persian Literature*, London, 1801, and the *Persian Reader*, vol. 1, Calcutta, 1835, pp. 78-97; *Persian and Hindustani*, *ib.*, 1829, *Persian with Latin translation*, by Geitlin, Helsingfors, 1835, Calcutta, A.H. 1242 and 1270 (with *Rekhta translation*); in the "*Persian Primer*", 1887; Agra, 1887, Cawnpore, 1888, etc. An older English translation, Calcutta, 1788. French translation by Garcin de Tassy, in his "*Exposition de la foi musulmane*", Paris, 1822, and in the same author's "*Allégories, récits poétiques et chants populaires*", 2nd edn, Paris, 1876, pp. 197-200. A metrical German translation of select passages is found in the notes to K. H. Graf, Rosengarten, Leipzig, 1846, pp. 239, 244, 253, 260, 281, 293 and 279-98 (Ethé, India Office Lib. Cat., No. 1127)

23. fol. 339^b عضکات .

Beginning here:--

اللعین السیطان الخ *

Compare Ethé's Bodl. Lib. Cat., No. 681, art. 18, and Ethé's India Office Lib. Cat., No. 1118, art. 16

This beautiful MS contains on fol. 47^b, 49^b, 55^a, 57^b, 80^b, 83^b, 89^b, 91^a, 93^a, 104^a, 106^a, 109^a, 112^b, 115^a, 130^a, 138^a, 141^a, 146^a, 177^b, 180^b, 187^a, 193^b, 203^a, 204^b, 212^b, 221^b, 240^b, 248^a, 253^a, 264^b, 269^a, 288^a and 307^a small miniatures, in fine Cashmere style, within gold borders, illuminated and embellished by arabesque colours throughout, with decorated headings at the beginning of each part

Written in a clear Nasta'liq, in original Cashmere binding

Not dated, apparently 17th century

No. 93.

fol. 92, lines 11, size $6\frac{1}{4} \times 3\frac{1}{2}$, 4×2

نشد رساله سعدی

Shash Risāla-i-Sa'dī.

The six risālas of Sa'dī, with the usual Bisutūn's preface at the beginning

Contents —

1. fol. 6^a First risālah (در تفریز و سلج). Beginning as usual
- 2 fol. 15^a Second risālah (در مجلس پنجگانه), in five majlis, fol. 22^a the second majlis, fol. 27^b, third majlis, fol. 31^b fourth majlis, and fol. 39^a, the fifth majlis.
- 3 Third risālah (در سوال صاحب دیوان). Beginning as in the preceding copy
- 4 fol. 57^b. Fourth risālah (در عقل و عشق). Beginning as in the preceding copy
- 5 fol. 62^b Fifth risālah (در نصیحت الملوك). Beginning as in the preceding copy
- 6 fol. 83^b Sixth risālah, subdivided into the usual three hikāyāt, viz. (a) (سلطان آيات), (b) fol. 86^a (حکایت انکیانو) and (c) fol. 90^b (رساله دوم "حکایت شمس الدین"), wrongly styled here as "رساله دوم"

instead of "سیدم" The beginnings of all the above three hikâyât exactly agree with those of the preceding copy.

This is one of the most valuable copies in the library, containing the autographs of *Shâh Jahân*.—

"الحمد لله الذى انزل على عبده الكتاب حرره شهاب الدين محمد صاحب قرآن نامى شاه جهان بخط بافریسر ملا مبر علیست" *

and 'Abd-ur Raḥīm dated A H 1019 This is most probably 'Abd-ur Raḥīm *khân khânân*, son of *Buzâm khân*, the first prime minister of Akbar

The above autograph suggests that the MS. was transcribed by Bâqar, son of Mîr 'Alî, but the name of the scribe at the end has been tampered with by some mischievous hand and changed to میر علی.

The date has been also changed into A H 944

Written in a beautiful minute and clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning

No. 94.

fol 41, lines 19, size $7\frac{3}{4} \times 4\frac{1}{2}$, 6×3

رساله هفتگانده

Risâla-i-Haftgânah.

Seven risâlas by Sa'dî, wrongly styled on fol 2^b as رساله هفتگانده.

Contents —

fol. 1^b Bisutûn s preface

1 fol 2^b رساله اول در تقریر دیباچه.

2. fol 6^b رساله (دوم) در مجلس پنجگانده - المجلس اول.

3. fol 9^a المجلس الثانى; fol 13^a المجلس الثالث; fol 15^a المجلس الرابع.

4. fol 18^a المجلس الخامس.

3. fol. 23^b. (رساله) سوم در سوال صاحب دیوان
4. fol. 25^b. رساله چهارم در عقل و عشق.
5. fol. 27^b. رساله پنجم در نصیحت الملوک.
6. fol. 35^b. رساله ششم مشتمل بر سه حکایت اول سلطان آغا خان
fol 36^b. حکایت دوم تربیت انکیانو.
fol 39^b. حکایت سیوم ملک شمس الدین تازی.
7. fol. 40^b. رساله هفتم در مجلس هرل.

Written in an ordinary Nasta'liq, within gold borders

Not dated, apparently 17th century

No. 95.

fol. 158, lines 14, size $8\frac{1}{2} \times 5\frac{1}{2}$ × 3

بوستان

Bûstân.

A very modern copy of the Bûstân, with occasional notes on the margin. The headings are in red

Written in clear Nasta'liq.

Not dated, apparently 18th century

No. 96.

fol. 218 lines, centre column 9, marginal column 18,
size $10 \times 6\frac{1}{4}$, 7×4 .

گلستان و بوستان

The Gulistân and the Bûstân.

The Gulistan written in the centre of the page, and the Bustan written on the margin. The Gulistân ends on fol. 207^b

Written in fine and clear Nasta'liq, within gold and coloured borders, with two whole page miniatures at the beginning, and ten small miniatures on fol. 46^b, 47^a, 75^b, 76^a, 122^b, 123^a, 152^b, 153^a, 170^b and 180^a, and a double-page faded 'unwân

Not dated, apparently 16th century

Scribe. Hidāyat Shīrāzī, هدایت شیرازی.

No. 97.

fol. 119, lines 15, size $7\frac{1}{4} \times 4\frac{1}{2}$, $5\frac{1}{4} \times 2\frac{1}{2}$.

بوستان

The Bûstân.

An incomplete copy of the Bûstân. The margin contains many notes explaining the meanings and derivations of words written in an ordinary hand. Spaces for headings are left blank. The MS. breaks off with the story beginning with the line --

سهری در از شام غوغا فتاد

گرفتند پدری مددگ زهاد

Written in fine Nasta'liq

Apparently 16th century.

No. 98.

fol. 21, lines 12; size $11 \times 7\frac{1}{4}$, $7\frac{1}{4} \times 4\frac{1}{2}$

Selections from the Bûstân.

Beginning with the usual initial line. Similar extracts were made by Shâh Qâsim-i-Anwâr (d. A. H. 837 = A. D. 1433, 1434). Compare Sprenger p. 532, Ethé, Bodl., No. 743, Riou, p. 63b. See also Ethé's India Office Lib. Cat., Nos. 1148-49.

Written in beautiful and bold Nasta'liq, within gold and coloured borders, by Fakhr-ud-Dîn 'Alî b. Hâjî Muḥammad al-Bukhârî, at Gujrat.

Not dated, apparently 16th century

No. 99.

fol. 18, lines 13, size $9\frac{1}{2} \times 6$, $5\frac{1}{2} \times 3\frac{1}{4}$

Another selection from the Bûstân, begins with the usual initial line. A splendid copy, with a double-page 'unwân at the beginning and beautiful illumination at the end, with ornamented headings at the beginning of each story.

Written in exquisitely minute Nasta'liq, within gold and coloured borders. Probably by Mîr 'Imâd, the famous calligrapher who died in A. H. 1024.

No. 100.

fol 94, lines 15, size $8\frac{1}{2} \times 5\frac{1}{2}$, $6\frac{1}{2} \times 2\frac{3}{4}$

شرح بوستان

Sharḥ-i-Bûstân.

A commentary on the difficult verses of the Bûstân.

Begins —

بنا لا نواخذنا ان نسينا او اخطانا و صل على سلك النخ
ميگويد بعجز و نادانى در هم الفاظ و درك معانى عدد الواسع هانسوى
كه اگرچه انهم *

By 'Abdul Wâsi' Hânsawî, عدد الواسع هانسوى, the author of the *Ġarâṭh-ul Luġât*, a glossary of Hindî words with Persian explanations, which was improved and re-edited by Sirâj-ud-Dîn 'Alî Ârzû, and of a Persian Grammar, printed 1851 in Cawnpûr. See Rieu, p. 1096^b.

For other copies see Sprenger Oude Cat., p. 552, Ethé's India Office Lib. Cat., No. 1150, and Cambridge University Lib. Cat., p. 334.

On fol 2^a, l. 11, begins the commentary on the Introduction, بنام جهاندار حان آفرين; on fol 2^b the commentator says that in an old and correct copy of the Bûstân, dated A. H. 700, the initial line runs thus —

بنام خدائى كه جهان آفريد
بعكمت سخن بر زبان آفريد

Chapter I, on fol 12^b, II, on fol 36^b, III, on fol 48^a, IV, on fol 59^a, V, on fol 71^a, VI, on fol. 77^a, VII, on fol. 80^b. After this, contents run without any marked separation of the chapters.

The colophon runs thus.—

تمام شد كتاب شرح بوستان بقاير پنجم شهر جمادى الثانى
در هنگامه انعام اندالى *

A red note on the right margin, کاتبه مولوی شیخ بید محمد.
Written in a careless Nasta'liq hand
Apparently 12th century A.H.

No. 101.

fol. 123; line 15, size $7 \times 4\frac{1}{4}$, $5 \times 2\frac{1}{2}$

The same

Another copy of 'Abdul Wāsi's commentary on the Būstān, beginning as in the preceding copy

The MS. is much damaged and wormed throughout

Scribe: Muḥammad Ṣādiq, محمد صادق.

Dated Shāhjahānābād, the 21st Dīqād, A.H. 1203

A note at the end says that the copy was made by the order of Mahārājah Jit Singh Bahādur

Written in a clear Nasta'liq

No. 102.

fol. 100, lines 14, size 11×7 , $6\frac{1}{2} \times 3\frac{1}{2}$

گلستان

Gulistān.

This valuable and the oldest of all the copies of the Gulistān in this library, written in a very beautiful minute Nasta'liq, on various coloured and gold-sprinkled papers, is due to the penmanship of a good calligraphist of Shīrāz, who calls himself Muḥammad al-Qiwām al-Shīrāzī, محمد القوام الشیرازی.

Dated Rabī' II, A.H. 990

Rien, p. 602, No. 2951, mentions a copy of the Gulistān and Būstān, bound together, written by the same calligrapher

Our copy is written within gold lines, with two illuminated whole-page 'unwāns at the beginning

No. 103.

fol. 125, lines 12, size $8 \times 4\frac{1}{4}$, $5\frac{1}{4} \times 3$

The same

This fine copy is in the handwriting of the famous calligrapher, Hidāyat Ullah Zarrin Raqam, هدایت الله زرین رقم, of Shirāz. It contains a copy of a colophon found also in Rieu, p. 605.

The colophon runs thus —

تم الكتاب بحمد الله عز وجل وهى النسخة الاولى بخط المصنف
عفا الله تعالى عنه يوم السبت فى العشر الاخير من محرم سنة
ثنتين و ستين و ستمائة يوم فتح شيراز انتقال الملك من آل سلغر
الى غيرهم *

Our copy is dated A H 1115

Written in a beautiful clear Nasta'liq

No. 104.

fol. 68 lines 15, size $9\frac{1}{4} \times 5\frac{1}{4}$, $6\frac{1}{4} \times 3\frac{1}{2}$

The same

Another fine copy of the Gulstān, written in a beautiful minute Nasta'liq, with fairly decorated margins and 'unwān at the beginning, with gold-ruled and coloured borders. The last two folios are written in the same hand in fine Nim Shikastah.

It is dated A H 1141

رام نراین پندت . Copyist.

No. 105.

fol. 78, lines 16-18 size $12\frac{1}{2} \times 8\frac{1}{2}$, $8\frac{1}{2} \times 5\frac{1}{2}$

The same

Another copy of the Gulistân, showing the specimen of a beautiful firm Shikastah hand. Written diagonally almost throughout within black-painted margins. Notwithstanding the thickness of the paper the margins are wormed throughout, but the body is quite safe. One side of all the folios has been left blank throughout.

Dated the 16th Dûl-Hajj, A. H. 1208

Copyist. حیات علی

No. 106.

fol. 172, lines 11, size $8\frac{1}{2} \times 5\frac{1}{2}$, $6 \times 3\frac{1}{2}$

The same

Another copy of the Gulistân

Written in an ordinary clear Nasta'liq with scanty notes at the beginning. The damages throughout are pasted over with paper, and care has been taken to preserve the MS.

It is dated the 25th Muharram of the 8th year of Muhammad Shâh's reign.

Copyist. محمد علی ابن زرین رقم

No. 107.

fol. 278, lines 19, size $7\frac{1}{2} \times 4\frac{1}{2}$, $5\frac{1}{2} \times 2\frac{1}{2}$

An Arabic Commentary on the Gulistân.

By Surûrî, سروری.

Beginning —

الحمد لله الذي جعلني من علماء العبدان و المعادى *

An autograph copy of Surûrî's valuable commentary on the Gulistan of Sa'dî.

Mushih-ud-Din Mustafâ b. Sha'bân, مصطفى بن شعبان, poetically known as Surûrî, flourished during the reign of Sultân Sulaymân and was appointed as a tutor to his son, Prince Mustafa, who was put to death by his father in A.H. 960 — A.D. 1552. Besides this commentary, he has left commentaries on the *Maghawî*, the *Bûstân*, the *Diwân* of Hafiz, and the *Shahastan-i-Hayâl*. Surûrî died in A.H. 969 — A.D. 1561, at the age of seventy-two. See H. J. *Kh*, vol. v, p. 230. See also Rieu, p. 606*.

In the preface the commentator says that he wrote this commentary for the use of his pupil, the above-named prince, and completed it, as he says in the conclusion, in Âmasyah at the end of Rabi' II, A.H. 957 = A.D. 1550. fol. 28^a, Chapter I, II, on fol. 97^b, III, on fol. 140^b, IV, on fol. 171^b, V, on fol. 178^a, VI, on fol. 208^a, VII, on fol. 215^b, VIII, on fol. 247^b.

See Sprenger, *Oriental Catalogue*, p. 549. G. Flügel, p. 539. Ethé's *Bodl. Lib. Cat.* No. 721. the St. Petersburg Cat., p. 343. and Rieu, p. 606*.

Notes and corrections on the margins in Surûrî's hand are not infrequent.

The text explained is lined with red ink. The commentator concludes the copy with the following statement —

تم شرح گلستان فی آخر ربیع الآخر سنہ سبع و خمسين
و تسعمایة فی البلدة امامیه حمص عن العلیه و تم کتابته فی
اواخر فی القعدة سنہ احدى و ستين و تسعمایه کتبه الشارح
الفقیر سروری الخ *

Written in a learned Naskhi hand, within red borders with a small decorated 'unwân, in A H 961, i.e. just eight years before his death

No. 108.

fol 169, lines 21, size 10½ 6, 7½ 3½

نورستان

Nûrastân.

Another autograph copy of a commentary on Sa'îdî's Gulistân

Begins:—

سپاس بی‌مناس میر داری را که خلاصه طبنت انسان را مشعوف
حکمت عملی و علم اخلاق داشته و خلعت حلقه ایدان بر دلی
عرفان رسا ساخته *

In the preface the commentator who calls himself Muhammad Wasil Jurjî Silârî, محمد واصل کوردی سالاری, says that he composed this work during the reign of Bahâdur Shâh (d. A H 1124 = A.D. 1712) the second son of the Emperor 'Alamgir I, and dedicated the preface to the said prince. On fol. 3^a-3^b, the commentator gives a short account of Sa'îdî's life after which he begins the commentary by introducing the text by the word, فوله:—

مات میر خدا را الفت نکسر میم و تشدید دون عد المنعم
انعم علی المنعم یعنی شمار کردن منعم نعمتهای خود را بر نعمت
داده شده الیم *

Chapter I, on fol 24^b, II, on fol 53^a III, on fol 77^b, IV, on fol 100^a, V, on fol 105^a; VI, on fol 125^a, VII, on fol 130^a, VIII, on fol. 134^a.

The following subscription and the date of the MS. prove that it is an autograph copy

چون کتاب گلستان که معدن وعظ و دصایح بود بداد علیه
 بنده گداهگر محمد واصل کوردی سالاری در تحریر شرح
 گلستان بتاریخ چهاردهم شهر دی حجه الحرام سنه ۱۱۰۵
 یکهزار یکصد و پدم هجریه مقدسه مطابق سنه سی و هفت جلوس
 عدالت سبوس اوزنگ شاه عالمگیر بهادر غاری در بلدة متمرکه
 شاه جهان آباد بدست یاری علم شکسته زم این دره مقدار صورت
 اتمام و اختتام یافت *

Written in a learned Nasta'liq hand, within coloured borders

No. 109.

fol. 111, lines 17 size 8½ 6 6, 3¼

Another Commentary on the Gulistân.

Begins. --

مفت می مفتحا ناعمی را سرد که عذبه دل تنگ آدم در
 صحن گلستان علم الانسان من اعم شگایده نسیم عدم شمیم
 لطف عمیم اوست *

In the preface the commentator who calls himself *Khawajah Faqu Ullah* of *Itawah*, says that, among others, he was one of the pupils of a certain *Shaykh Muhammad 'Azim Qurayshi*. One day his fellow-students asked their venerable teacher to write a commentary on the *Gulistân*, which was their text, saying that 'Abdu Rasûl's commentary on the same which was then current in the country, was not satisfactory. So he was entrusted with the work, and completed it within less than two months in A H 1155 A D 1742, in the 25th year of Muhammad *Shâh's* reign

On fol 2^b the commentator enumerates a number of Arabic and Persian lexicons on which he has based the work, such as —

شرفنامه	موسید الفضل
صراح	مورنگ جهانگیری
and	زبدۃ الفوائد
تاج الطالبین	لطایف اللغات
	کدر اللغات

On fol 3^a begins the commentary —

منبت مر خدای را . . . منبت نالکسر و تشدید نون سپاس کردن
در نعمت رساں بمقابلہ شکر تضرع و لفظ مر کہ میان در کلمہ واقع شدہ
برای زینب کلام اسب *

On fol 20^b, chap I II, on fol 47^b, III, on fol 67^b, IV, on fol 78^a, V on fol 81^a, VI, on fol 94^b, VII, on fol. 98^b and VIII, on fol 107^a

The text is represented by the letter م (for متن), and the commentary by ش (for شرح) in red

Written in a modern clear Nasta'liq dated the 21st Dîl-Hajj, A H 1260.

Copyist قاسم علی خان عاریزوری .

No. 110.

fol 295, lines 21 size 12; 7½, 8½ > 4½

بهار باران

Bahâr-i-Bârân.

A very useful and exhaustive commentary on the Gulistân, by Muḥammad Ghyâs-ud-Dîn of Râmpur, محمد عیاش الدین بن حلال الدین بر، شرف الدین رامپوری .

Beginning :—

گلچینی گلستان حمد سبحان ده یاری دایان بیان انسان سراپا نسبان
و ثمر افشایی سستان اله *

In the preface the commentator, after highly praising the Nawâb of Tonk, Muhammad Wazîr Khân, better known as Wazîr-ud-Daulah (d. A.H. 1281 A.D. 1864), the son of the Pindârî chief Nawâb Amîr Khân states that, after composing his well-known Persian lexicon, the *Ġiyâg-ul-Luġât*, which he completed in A.H. 1242 A.D. 1826 (see Rieu, p. 504), and after writing his commentaries on the *Sikandar Namah*, and on the *Qasidas* of *Badr-i-Shâh*, some of his friends, and particularly his son, Muhammad Qamar ud-Dîn, prevailed upon him to write an exhaustive but easy commentary on Sa'dî's *Gulistân*. So, having obtained a very old and correct copy of the *Gulistân* from a certain Maulawî Muhammad Makhdum at Lucknow, which was dated A.H. 753 and written in Kûmân, he wrote the present commentary after carefully studying the following commentaries on the text —

- شکرستان شرح ملا محمد سعید -
- خیابان شرح سراج الدین علی خان -
- شرح ممد نور الله احراری -
- بهار عمر شرح مولوی عبد الحی عادل -
- شرح عطاء الله لاہوری -
- شرح عبد الرسول -
- بهارستان شرح عبد الغنی -
- شرح ولی محمد مرشدآبادی -
- and
- شرح سروری کاشانی -

The commentator further states that, as his chief object was to make it easier than all other existing commentaries, he has taken pains in explaining those phrases and verses which look easy and have not been noticed and explained by other commentators. In the conclusion, it is stated that the work was completed in A.H. 1259 - A.D. 1843, and that Munshi Chhedâ Lâl composed the following versified chronogram for the date of its completion.—

بنام ایرد عجب شرح گلستان

Other chronograms are —

مستجمع الدرايت

تحقيقات معصل

رياض الفوائيد

and

معصفت سقم گلستان

The metre of all the Arabic verses and most of the Persian verses is scanned. The commentator has taken great care in giving throughout the philology of words and in parsing words and analysing sentences in many places. In most places possible objections are raised, and then explained in the form of question and answer.

The text is introduced by the word *فوله*.

The commentary itself begins thus on fol 3^b —

مذهب مرحدلی را ... فریب است - مذهب دو معنی دارد
اول آنکه احسان خود کسی را یاد دادن بجهت اثبات بزرگی خود
دوم احسان کسی را اقرار نمودن *

Chapter I begins on fol 3^a

Chapter II, fol 9^a

Chapter III fol 14^b

Chapter IV, fol 15^b

Chapter V, fol 17^b

Chapter VI, fol 22^a

Chapter VII, fol 22^a

Chapter VIII, fol 26^a

Written in an ordinary clear Nasta'liq within coloured borders

Not dated, apparently 18th century

No. 111.

fol 18 lines 15, size $9 \frac{1}{4} \times 6 \frac{3}{4} \times 3 \frac{1}{4}$

فرهنگ گلستان

Farhang-i-Gulistân.

A short glossary on Sa'di's Gulistan by one Hamid bin 'Abd Ullah al-Mûsawî حميد بن عبد الله الموسوي .

Dr Ethé, India Office Lib Cat, No 1182, reads the author as Junayd bin 'Abd Ullah.

Begins —

الحمد لله على دعائيه و الصلوة على نبيه و السلام على امكانه *

Besides giving the meanings of numerous single words which are alphabetically arranged, the author paraphrases the Arabic and Persian verses, quotations from the *Qur'an*, the traditions of the Prophet, and the sayings of the great men used by Sa'di in the Gulistân

It is divided into three Qismas - -

قسم اول در اشعار عربى و بعضى فارسى begins on fol 1^b

قسم دوم در بيان معانى و بعضى مركبات الفاظ ربانى و احاديث نبوى
قسم سوم در اقوال الاكابر begins on fol 7^a

قسم سوم منوم در لغات معبريات نه تربيت حروف نهجى begins on fol 8^b with the word استسقا, and ends with يافتى

Written in an ordinary Nasta liq

Not dated apparently 18th century

No. 112.

fol. 14; lines 9, size $8 \times 4\frac{1}{4}$, 6×3 .

کریا

Karimâ.

Another very beautiful copy of the *Karimâ*, written by the famous calligrapher Âgî Mirzâ (for life, see No. 72 above)

Written in beautiful bold Nasta'liq, within gold lines and borders.

Dated A. H. 1233

No. 113.

fol. 25 lines 8, size $8 \times 4\frac{1}{4}$, $6 \times 3\frac{1}{2}$

The same

Another copy of the *Karimâ*, with richly illuminated two whole page 'unwâns at the beginning, and fairly decorated with gold floral squares throughout

Written in an ordinary bold Nasta'liq during the time of Wajid 'Ali Shâh (the late King of Oudh)

Dated A. H. 1263

No. 114.

foli 12, lines 8, size $9\frac{1}{2} \times 6\frac{1}{2}$, $7\frac{3}{4} \times 4\frac{1}{2}$

هفت بند کاشی

Haftband-i-Kāshī.

The seven stanzas of Kāshī

Beginning of the first stanza —

السلام لی سایهات خورشید رب العالمین
 آسمانِ عر و تمکین آفتاب داد و دین
 مفتی هر چار دفتر حواجه هر شب خلد
 داور هر شش جبه اعظم امیر المومنین

The poem ends with the following line —

رایران حصرت را بر در خلدین
 میرسد آواز طنتم فادخلوها حال دین

Maulana Kamāl-ud Din Ha-san [or according to some Muḥsin] Kāshī مولانا کمال الدین حسن کاشی was born and brought up in Āmul, but his ancestors belonged to a noble family in Kāshān, as the poet himself says —

مسکن کاشی اگر در خطهٔ آمل بود
 لیکن از جد و پدر مسکن نکشان منمرد

and hence he adopted the poetical title of Kāshī. He flourished during the time of Sultan Muḥammad Ḳudābandah, surnamed Sultān Uljāitū Ḳhān, who succeeded his brother Gazān Ḳhān to the throne of Persia in A.H. 703 - A.D. 1303 and died in A.H. 716 - A.D. 1316. This Uljāitū Ḳhān is said to have been the first monarch of Persia who proclaimed himself of the Shī'ah sect. He gave a public proof of his faith by causing the names of the twelve Imāms of the Shī'as to be engraved on all the money which he coined. Kāshī enjoys the celebrity of being one of the best panegyrists to 'Alī and the Imāms, and enjoys

the unique distinction among poets in never having addressed a single verse to any king or noble. According to Taqī Kāshī, Oude Cat., p. 18, No. 63, Kāshī died in A.H. 710 = A.D. 1310. Amīn Rāzī, the author of the *Haft Iqlim*, states that Kāshī also left a *diwan* consisting of *gazals* and *qasidas*. Taqī Kāshī has seen six thousand verses of this celebrated poet. Dr Sprenger, p. 457, notices the following three commentaries on this poem.—
 (1) محمد علی بن محمد مائق حسینی بيشاپوری by اعجاز اسدی. معدن الرضا.
 dedicated to Nawāb Shujā-ud-Daulah Muḥammad Khān Asad Jang
 (3) A commentary written under Ġāzī-ud-Dīn Haydar (d. A.H. 1242 = A.D. 1826). For notices on the poet & life, see Sprenger, Oude Cat. p. 457, Daulat Shāh, p. 296, and Riyād-ush-Shu'arā, fol. 345. The poem has been lithographed with glosses in Sultānī Press, Lucknow.

This rare and splendid copy is written in a beautiful, bold Nasta'liq, on full page gilt ground, within gold floral borders. A fine specimen of calligraphy.

Dated A.H. 1200

Scribe. محمد علی اعجاز روم.

No. 115.

fol. 12, lines 8, size $7\frac{1}{2} \times 4\frac{1}{2}$; $5 \times 3\frac{1}{4}$.

The same

Another beautiful copy of the *Haftband* of Kāshī

Beginning as in the preceding

Written in a fine Nasta'liq within gold and coloured floral designed borders, with a beautifully illuminated *ṭunwān*.

Folios 1, 3 and 12, the last of which is dated A.H. 1263, have been added by a modern hand.

The following note on an extra folio at the beginning, with the crest of Nasir-ud-Din Haydar, King of Oudh (A.H. 1243-1273 = A.D. 1827-1837), shows that the MS. belonged to the Imperial Library in A.H. 1250

در عهد کرامت مهد حضرت اقدس و اعلیٰ ابو النصر قطب اندینی
 سلیمان جہا نوشیروان زمان سلطان عادل نصیر الدین حیدر بادشاہ

اوده غازى حلد الله ملكه و سلطنته سنه ۱۲۵۰ در بيت السلطنت لکهنو
پسند حضرت ظل الهی و داخل کتابخانه بادشاهی گردید همایون
و مبارکباد *

No. 116.

fol. 24, lines 8, size $14\frac{1}{2} \times 9\frac{1}{4}$, $7\frac{1}{4} \times 4$.

The same

Another splendid copy of the same, beginning as usual

Written in an elegant bold Nasta'liq, within gold and coloured borders

This beautiful and neat copy was written for the founder of this Library by one Muhammad Rāḍī ud-Dīn. The scribe, a good calligrapher as well as a learned Oriental scholar, belonged to a respectable family of Dehli and died about A.D. 1896

The colophon, dated A.H. 1304, runs thus —

الحمد لله که این نسخه هفت بند کاشی بتاریخ هفتم
شهر جمادی الاول در سنه ۱۳۰۴ یکبرار و سه صد و چهار هجرت الفریه
حسب فرمایش سنوده صفات خان بهادر مولوی خدا بخش
خان صاحب این مولوی محمد بخش خان مرحوم ببد مسکین
محمد رمی اندین عفر الله در بلد بانکی پور صورت اختتام یافت *

No. 117.

foll. 66 lines 11, size $7\frac{1}{2} \times 5\frac{1}{2}$, $5 \times 2\frac{1}{2}$

زاد المسافرين

Zâd-ul-Musâfirîn.

The provisions for travellers on the mystic road A Sûfistic
Mağnawî poem in imitation of the Ḥadîqah of Sanâ'î

By Amîr Ḥusaynî Sâdât

Beginning —

لی برتر از آن همه که گفتند

انانکه پدید یا بهفتند

Amîr Rukn-ud-Dîn (or Kabîr-ud-Dîn) Ḥusayn bin 'Alim (or Ḥānīm, as H. Kh. iii, p. 528, reads) bin Abil Ḥasan (or Ḥusayn) al-Ḥusaynî الحسنى الحسين بن ابى الحسن الحسينى, generally called *مغیر السادات* and known by the name of *امیر حسینی مادات*, was born in A.H. 671 = A.D. 1272 according to his own statement in the last Fasl of his *ترجمة الأرواح*, where he says that he was then forty years old when he completed that book in A.H. 711 = A.D. 1311. According to Nafahât, p. 705, he was originally from Guzîv a village in the country of Ġūr, but he settled and spent almost his whole life in Herât. He was a great traveller and a renowned Sûfî poet. According to a good many authorities he was a disciple of Shaykh Rukn-ud-Dîn Abul Fath (d. A.H. 735 = A.D. 1335), the son and disciple of Shaykh Šadr-ud-Dîn Muḥammad (d. A.H. 684 = A.D. 1286) and grandson of Shaykh Bahâ-ud-Dîn Zakariyya, of Multân (d. A.H. 686 = A.D. 1287), according to others he was a disciple of Bahâ-ud-Dîn Zakariyya himself, while some, including Āḡūr in his *Âvâsh Kadh*, p. 121, call him a disciple of Šihâb-ud-Dîn 'Umar Suhrawardî (d. A.H. 632 = A.D. 1234). But if the date of the poet's birth, i.e. A.H. 671, fixed above, can be relied upon, most of the above statements regarding his discipleship are disproved, and we can safely conclude that he was a disciple of the above-mentioned Shaykh Rukn-ud-Dîn Abul Fath, who died in A.H. 735 = A.D. 1335. Ḥusaynî came to Multân, and after staying there for some time went to Herât, where he came in contact with Fakhr-ud-Dîn 'Iraqî (see No. 89 *supra*) and Anḡad-ud-Dîn Kirmânî (mentioned later on) and spent there his last days.

According to Taqi Auhadi, fol 206^b and Daulat Shah, p. 222, Husayn died in A H 719 = A D 1319, Nafahat, p 705, H Kh., vol. III, p 528 and Mughis ul-Ushshaq, fol 114^a, give A H 718 = A D 1318, Habib us Syair, vol. III Juz 2, p 74, gives A H 717 = A D. 1317, while the author of the Subh^ul-Ibrahim, fol 225^a, places the poet's death in A H 716 = A D 1316.

But all these statements seem to be wrong, since the concluding line of the present Maḡnawī gives the date of its completion A H 729 = A D 1328.

در هفتصد و سی و نه ر هجرت
گشتست این کتاب تمم

This date is also found in the copy mentioned in Sprenger, Oude Cat. p 430, and in Ethé India Office Lib. Cat., No 1834. But Ethé, India Office Lib. Cat. Nos 1832 and 1833, gives A H 720 = A D 1320.

در هفتصد و سی و نه ر هجرت

Besides the present poem and a diwan, he has left several Ṣūfī works in prose and verse, such as *کنز الرموز* (*vide infra*), *ترمه الأزواج* (see Ethé India Office Lib. Cat., No 182), *صراط مستقیم زوج الأزواج*; *طرب المعالی* (see Ethé, India Office Lib. Cat., No 1829). Dr. Pica in his Persian Cat. p 608, calls it *طرب المعالی* instead of *طرب المعالی* (Rieu, p 774*) and *فلندر نامه* and *سی نامه*, *طرب المعالی*.

The present poem is divided into eight maḡālas enumerated in Ethé, India Office Lib. Cat., No 1832, see also Ethé Bodl. Lib. Cat. No 1259. Rieu, p 608, Sprenger, Oude Cat., p. 430, W. Pertsch p 10. Cat. Codd. Or. Lugd., Bat. II, p 116, Cat. des MSS et Xylogr. pp 356 and 438, see also H Kh., vol. III, p 528.

The present MS is wormed out in many places.

Written in a firm Nasta'liq.

Not dated, apparently 18th century.

No. 118.

foli 44, lines 11, size $7\frac{1}{2} \times 4\frac{1}{2}$, $5\frac{1}{2} \times 3$

The same

Another copy of the *Zād-ul-Musafirīn*, beginning as above.

This copy contains less anecdotes than the preceding one, and the verses do not very often agree in their arrangement with the above copy. The last verse, giving the date of its composition is not found here.

foli 7^b, 10^a, 17^a, 19^a, 23^b, 25^a, 40^b and 41^b contain ordinary coloured illustrations.

Written in a modern clear *Nasta'liq*, within gold and coloured borders, with a small decorated heading at the beginning.

Not dated, apparently 19th century.

No. 119.

foli 36, lines 14, size 6×3 , $4\frac{1}{2} \times 2\frac{1}{2}$

کنز الرموز

Kanz-ur-Rumûz.

The Treasure of Secrets

Another *Şûhic Mağnawî* by the same *Fakhr-us-Sadât Amîn Husaynî*.
Beginning:—

بار ضعم را بولی دیگر است
بلبل جان را بولی دیگر است

After praising God and the prophet, the poet devotes several *Qasidas* to *Şihâb-ud-Din Suhrawardî*, *Şaykh Baha-ud-Din Zakariyyâ*, *Şaykh Sadr-ud-Din*, and *Amir Kabir Nûr Ullah*. The poet then proceeds to

explain the duties of Islam from a Šūfī point of view under the following headings --

معام شكر	فی بیان الاسلام و التسليم
فی شرح التوکل	فی بیان کلمه شهادة
در مقام رضا	فی شرح الصلوة
در بیان تلویح و تمکین	فی شرح الزکوة
در بیان عصب و حصور	فی شرح الصوم
در بیان سناج	فی شرح الحج
در بیان مدح و بسط	فی شرح العلم
در بیان فدا و بقا	فی شرح التوحید
در بیان جمع و تفرقه	فی شرح المعرفة
در بیان تجلی و اشتداد	فی بیان النفس
در بیان تجرید	فی شرح القلب
در بیان وحد و حود	فی شرح الروح
در بیان شکر	فی بیان العقل
در بیان محو و انبات	فی شرح التصوف
در بیان روض	در بیان مقامات
در بیان احوال	مقام نوبه
در بیان محبت گوید	در مقام وداع گوید
در بیان انس گوید	فی شرح الوجد
and	فی شرح الصدر
در بیان فرب گوید	در مقام فقر

The MS ends with an epilogue گوید with the following last line —

طول و عرضی خواستم این نامه را
مصلحت (?) شکستم خاه را

The title of the poem occurs on fol. 7^b —

هرچه طعم را خرد پیغام کرد

پیر ما کفر الرموزش نام کرد

For other copies, see Ethé, Bodl Lib Cat, No 1258, Ethé, India Office Lib. Cat, Nos 1830 and 1831, Sprenger, Oude Cat, p 431, Krafft, p 66, W Pertsch, p 12, Rien, p 845, etc. See also H Kl, vol v, p 254.

Written in a fine minute Nasta'liq, within gold and coloured borders, with a double page 'unwân at the beginning

Not dated, apparently 16th century

No. 120.

fol 71, lines 7, size $9\frac{1}{2} \times 6$, 7×4 .

The same

Another copy of the Kanz-ur-Rumûz, beginning as above

This copy is written in a fine bold Nasta liq, between double gold lines, within gold and coloured borders, with a double-page unwân in the beginning, and with headings written on gold ground throughout. The contents of the book are annexed at the end in the same hand

Not dated, probably 17th century

No. 121.

fol. 39, lines 12, size 9 $5\frac{1}{2} \times 3\frac{1}{4}$

گلشن راز

Gulshan-i-Râz ;

OR

The Rose-Garden of Mystery.

The well known mystic Maṣnawī, composed in answer to fifteen metaphysical questions propounded by Amir Ḥusaynī Sadāt (see No. 117 *supra*)

By Shaykh Mahmūd Shabistarī

Beginning —

ندام آنکه جان را فکرم آموخت

چراغ دل بدور جان برافروخت

Shaykh Mahmūd Shabistarī or Chabistarī, whose full name was سعد الدين محمود بن عبد الكريم بن يحيى التبريزي السبستري, was born in Shabistar, a village at eight farsangs from Tabriz, during or about the reign of Hulagu khan (A.H. 654-663 = A.D. 1256-1264). According to the prologue in this copy the poet received some questions in the month of Ḥawwāl, A.H. 700 = A.D. 1300, from a certain person of Khurasan, and in answer to them he composed the present poem —

گذشته هفت ماه از معتصد سال

ز شهر باگهن در ماه شوال

But all other copies, noticed in the catalogues mentioned below and the *Mafatih 'il-Iḥâz*, a commentary on the poem mentioned hereafter, correctly give A.H. 717 = A.D. 1317 instead of A.H. 700. It is also stated in this prologue that the poet had composed several works in prose before this, and that this was his first poetical composition which he wrote in the Maṣnawī style.

Jâmi, in his *Nafahât*, p. 705, says that the propounder of these questions was the celebrated Amîr Husaynî Sâdât (see No. 117 above) Taqî Auhadî, in his 'Urafât, fol. 657^b, supports Jâmi's statement, and adds that the questions were seventeen in number; but according to our copy of the poem and its commentary, mentioned in the following number, the questions were not more than fifteen

According to the authors of the *Majālis-ul-'Ushshâq*, fol. 115^a, *Haft Iqlim*, fol. 327^a, and *Riyâd-ush-Shu'arâ*, fol. 370^a, the poet died in A H 720 = A D 1320.

E H Whinfield, in his learned introduction to the *Gulshan-i-Râz*, in which he has made an ingenious attempt to compare Oriental and European mysticism and to explain the pantheism of the Sûfis as expounded in this poem, expresses his regret at not finding sufficient materials for the biographical account of the poet, and accepts the above date of the poet's demise. Taqî Auhadî fol. 657^b, stands alone in placing the poet's death in A H 708 = A D 1308

Besides the *Gulshan-i-Râz*, Mahmûd Shabistari has left three Sûfistic prose treatises, viz — *حق اليقين في معرفت رب العالمين* (see Rieu, ii, p. 822^b, *Ethé*, *Bodl Lib Cat*, No. 1298, Art. 6, *Mélanges Asiat*, v, p. 229, and H *Kh*, vol. iii, p. 79), *سعدت نامه* (see Rieu, p. 871^b, and H *Kh*, iii, p. 598), and *رساله شاد*

For other copies of the *Gulshan-i-Râz* and notices on the poet's life, see Rieu ii, p. 608, *Ethé*, *Bodl Lib Cat*, No. 1260, *Ethé*, *India Office Lib Cat*, No. 1814, W. Pertsch, *Berlin Cat*, pp. 827-29 and 872, Sprenger, *Oude Cat*, p. 477, G. Flügel, iii, pp. 425 and 426. See also H *Kh*, v, p. 233

The poem has been edited with a German translation by Hammer Purgstall, "*Rosenflor des Geheimnisses*", Pesth, 1838, published with English translation by E H Whinfield, "*The Mystic Rose Garden*", London, 1880; lithographed in Bombay, A. 1. 1280. Extracts in German translation are found in Tholuck's "*Bluthensammlung*", 1825, p. 192. An anonymous English translation of some of the important parts of the poem, entitled "*The Dialogue of the Gulshan-i-Râz*" was published in London (Trubner) 1887. A large portion of a Turkish adaptation is noticed by Dr. *Ethé* in his *India Office Lib Cat*, No. 1761.

The present copy ends with the following verse, in which the poet mentions his name --

بغام خویش کردم ختم پایان
الهی عاقبت محمود گردان

A few pages towards the end are slightly damaged.

This splendid copy is written in a beautiful firm Nasta'liq, within gold and coloured borders, with a faded heading at the beginning

Not dated, probably 15th century

No. 122.

fol 46, lines 11 size 8 1½ 6½ 3½

The same

Another copy of the Gulshan-i-Raz Beginning as in the preceding copy

Written on various coloured papers in an ordinary careless Nasta'liq

Dated Murshidabad, 11th Ramadan, A H 1269

Scribe سيد محمد امير مرز المعروف بالموسوى الرسمى

No. 123.

fol 289, lines 23, size 8½ 5½ 6½ 3½

مناہج الاعجاز فی شرح گلشن راز

Mafâtih-'ul-I'jâz fî Sharh-i-Gulshan-i-Râz.

The best and the most exhaustive of all the Persian commentaries on the Gulshan-i-Raz of Mahmûd Shabistari

By Muḥammad bin Yahyâ al-Lâhnî

Beginning --

باسمك الاعظم الشامل بيضه المقدس لكل موجود المنزى طلمات

العدم بانوار الوجود الخ *

شمس الدین محمد بن یحیی Shams-ud-Din Muhammad bin Yahyâ بن علی الجیلانی الامعی النور بخشی was a disciple of Sayyid Zayn-ud-Din Muhammad Nûr Baksh (b. A.H. 795 = A.D. 1392 and d. A.H. 869 = A.D. 1464) (see Majâlis-ul-Mu'minîn, fol. 374^b), and was appointed the *Khalifah* of the Nûrbakshîyah sect after his death. The early portion of his life was spent in Ray and he subsequently settled down in Shîrâz, where he came in contact with Jalâl-ud-Din Muhammad Dawwânî (d. A.H. 908 - A.D. 1502), the author of the well-known treatise on ethics called *اخلاق جلالی* (see Rien, p. 442), at whose instance Lâhijî is said to have written the present commentary.

According to the commentator's statement in the preface he commenced to write the present commentary on the 19th of Dîl Hâjj, A.H. 877 = A.D. 1472, *یوم الاثنين تاسع عشر ذی الحجه سنه سبع و سبعین و ثمانیہ*.

The author of the Majâlis-ul-Mu'minîn, fol. 377^b, who gives a detailed account of Lâhijî's life, says that the commentator, after finishing his work, sent a copy to the celebrated Jâmi, who expressed his high admiration for the work and the author in these terms —

ای فقر تو نور بخش ارباب دیار
خرم ز بهار خاطرت گلشن راز
یک ره نظری برمس اقلیم انداز
باشد که برم ره تحقیق ز مجا

Lâhijî's death is generally fixed in A.H. 912 = A.D. 1506.

The author of the *Şuhuf-i-Ibrahim*, fol. 54^b, places Lâhijî's death in A.H. 980 = A.D. 1572, but this seems improbable.

Other commentaries on the *Gulshan-i-Raz* by (1) مظفر الدین علی و الشیرازی شیخ نانا نعمت الله (2) مولانا ادریس بن حسام الدین الدلیسی (3) and ابن محمد النخعوانی are mentioned in H. Kh., vol. v, p. 233.

Lâhijî has also left several treatises on Sûnism and is the author of a *diwân*, containing about two thousand verses, in which he adopts the poetical title of Asîrî.

For other copies of the *Mafâtih-ul-l-jâz*, see G. Flugel, iii, p. 426, Pertsch, Berlin Cat., p. 829, J. Aumer, p. 20, Cat. of the Lib. of Râgîb Pâsha, Constantinople, A.H. 1285 No. 690, Cat. Codd. Or. Lugd., Bat. II, p. 17, Ethé, India Office Lib. Cat., No. 1816, Sprenger, Oude Cat., p. 478, H. Kh., v, p. 232, etc.

Three extra folios containing the index of the commentary are added in the beginning of the MS.

Written in a learned Nasta'liq within yellow borders. The text explained is written in red

Not dated, apparently 17th century

No. 124.

fol 13 lines 16, size $8\frac{1}{2} \times 5\frac{1}{2}$ $6\frac{1}{2} \times 3\frac{1}{2}$

مثنوی بو علی قلندر

The Maṣnawī of Bū 'Alī Qalandar.

A short Maṣnawī poem containing moral instructions On fol 1^b the poem is thus styled

مثنوی هدایت و مشارب زبدة السالکین . . شاه شرف الدین
بو علی قلندر *

Beginning —

مرحبا ای بلبل باغ کهن
ار گل رعنا بگو تا ما سخن
مرحبا ای هدهد میخنده مال
مرحبا ای طوطی شکر مقال
مرحبا ای فاعد طبار ما
میدهی هر دم خبر از یار ما

Shaykh Shāraf-ud-Dīn Bū 'Alī Qalandar, better known as Shāraf-ud-Dīn i-Pānī Patī, was, according to his own statement in one of his compositions (as Amīn Rāzī says), originally from 'Iraq, and had enjoyed the company of Jalāl-ud-Dīn Rūmī and Shāms-ud-Dīn Tabrizī, but as he rose to distinction and died in Pānī Pat, he is generally known as Shāraf-ud-Dīn i-Pānī Patī. He is said to have been descended

from the great Imâm Abû Hanîfah, and a genealogy of his birth is given in the *Siyar-ul-Aqtâb*. According to several authorities *Sharaf-ud-Dîn* was the *Khālifah* of *Khwājah Qutb-ud-Dîn Bakhtiyâr Ughî*. Besides the present *Magnawî*, he has also left a *diwân*, noticed in Sprenger, *Oude Cat.*, p. 565. His *مکتوبات* or letters, which he is said to have written in the name of his favourite disciple *Iktiyâr-ud-Dîn*, are full of divine knowledge. A treatise entitled *حکیمانہ*, generally ascribed to him, is, according to 'Abd-ul-Haq Dihlawî's, *Akhhâr-ul-Akhyâr*, p. 147, not genuine.

Sultan 'Alî-ud-Dîn *Khiljî* (A. H. 693-716 -- A. D. 1295-1316) was a favourite disciple of *Sharaf-ud-Dîn* and entertained high regards for him. According to *Amin Râzi*, *Sharaf-ud-Dîn* exchanged *Rubâ'is* (quoted in the *Haft Iqlim*) with Sultan *Muhammad Tuglaq* (A. H. 725-752 = A. D. 1324-1351).

Sharaf-ud-Dîn's death is generally fixed in the month of *Shawwâl*, A. H. 724 -- A. D. 1323.

The MS is divided into the following three headings —

fol. 2^b در بیان درع .

fol. 3^a در بیان فقیری ریا .

fol. 13^a فی المناجات حضرت فاضل العاجات .

The *Magnawî* ends with the following verse —

روز محشر دار با آل رسول

و؛ طفیل مقبلان کردم قبول

Other copies of the *Magnawî* are noticed in Sprenger, *Oude Cat.*, p. 555, and *Rieu*, p. 668^b.

Lithographed in Lucknow, A. H. 1266

Written in ordinary clear *Nasta'liq*, with the headings in red.

Not dated, apparently 18th century.

No. 125.

foil 318 lines, centre column 17, marginal column 26,

size $10\frac{1}{2} \times 6\frac{1}{2}$, $9 \times 4\frac{1}{2}$

سه ديوان امير خسرو

The Three Diwāns of Khusrū.

میں الدین ابو الحسن امیر Khusrū میر خسرو الدہلوی بن امیر سیف الدین معتمد الشیخی البلخی was one of the greatest musicians and the most famous Persian poet in India. His father, Amir Sayf-ud-Din Mahmūd Shamsi Lachin, came to India from Hazārah (near Balkh) and settled down in Patyālī where the poet Khusrū was born in A.H. 651 = A.D. 1253. At the age of seven Khusrū lost his father, who fell in a battle near Ilahābād and the future poet was placed under the care of his maternal grandfather 'Imād-ul-Mulk, who took great trouble with his education. After completing his twentieth year Khusrū stayed with Kishlū Khān brother of Sultān Ghiyāṣ-ud-Din, and afterwards entered the service of Bugra Khān, the youngest son of that prince. He subsequently settled in Delhi and became one of the favourite disciples of the celebrated saint Nizam-ud-Din Auliya, for whom the poet entertained the highest regard, which almost amounted to worship.

Khusrū lived to enjoy the favours of five successive kings of Delhi: Mu'izz-ud-Din Kayqubād (A.H. 686-689 = A.D. 1287-1290), Jalāl-ud-Din Fīrūz (A.H. 689-695 = A.D. 1290-1295), Muḥammad Shah (A.H. 695-715 = A.D. 1295-1315), Ghiyāṣ-ud-Din Tuḡlaq (A.H. 721-725 = A.D. 1321-1324), to whom he dedicated the Tuḡlaq Nāmah, and Muḥammad bin Tuḡlaq (who came to the throne in A.H. 725 = A.D. 1324).

While in the court of this last monarch, Khusrū heard the news of the death of his spiritual guide Nizam-ud-Din Auliya, on which he renounced the world, and after seven months' mourning followed him to the grave on the 29th Dul Qa'd, A.H. 725 = A.D. 1324, and was buried by his side in the beautiful collection of mosques and tombs outside Delhi.

Besides his Persian compositions, which are said to be ninety nine in number, he produced numerous Hindi poems and riddles. Daulat Shah p. 240, says that Khusrū, in one of his works, himself mentions

having left between four hundred and five hundred thousand verses, and that Mirzâ Bâysangar, after ceaseless attempts, once succeeded in collecting 120,000 verses of the poet, but on another occasion the prince again obtained 2,000 verses from the *Ġazals* of the poet. The prince, therefore, concluded that it would be very difficult for him to collect the complete work of the poet and gave up the idea for ever. In comparing the number of the verses of the two well-known *Khamsas* of the two world-famed poets, Nizâmi and *Khusrû*, Daulat Shâh says that Nizâmi's *khamsah* consists of 28,000 verses, while that of the latter contains 18,000. According to the poet's own statements, as made in the following five poems (see No. 128 below), it would appear that his *Khamsah* consists of 17,896 verses.

For full notices on his life and works see Rieu, pp. 240-241 and 609, Sprenger, *Oude Cat.*, p. 465, Ouseley's *Notices on Persian Poets*, p. 146, Elliot's *History of India*, vol. III, pp. 523-567, Ethé, *Bodl. Cat.*, Nos. 753-799, Ethé, *India Office Lib. Cat.*, Nos. 1186-1222, Pertsch, *Berlin Cat.*, p. 831, G. Flügel, I, p. 512, J. Aumer, pp. 21 and 22. See also Daulat Shâh, *Brown's Edn.*, p. 238, *Nafahât*, Cal. Edn., p. 710, *Haft Iqlim*, f. 107^b, *Khulâsat-ul-Afkar*, f. 59; Taqî Auhadî, f. 214^a, *Riyâd-ush-Shu'arâ*, f. 126^a, *Makhzan-ul-Gharâ'ib*, f. 229, *Suhuf-i-Ibrâhîm*, f. 279^a, and *Nashtar-i-'Ishq*, f. 571.

Contents —

I

fol. 1^b *Tuhfat-u-Sigar*, تصفیه الصغر, "The present of the early age." This is the first diwân of *Khusrû* beginning with a prose preface —

حمدی که از اول زدن تا پایان داد وجود دد و ثنائی که
از شبرحواری تا آنکه که شارب چاشنی انهم *

Compare Rieu, p. 609, Ethé *India Office Lib. Cat.*, No. 1187, etc. where it changes slightly.

In the preface the poet says that he had an extraordinary taste for poetry in his early days and relates an anecdote how he was introduced to the presence of *Khwâjah 'Izz-ud-Din*, who, hearing of the surprising genius of the young poet, tested him by giving him the four words *موی* (hair), *بیضه* (egg), *نیر* (arrow) and *حریر* (melon), which apparently have no connection with each other, and asking him to compose by using these words a quatrain, which the poet extemporized on the spot.

هر موی که در در زلف آن منم است
 صد بیضه عنبرین بران موی منم است
 چون تیر مدان راست دلش را ریزک
 چون خرزّه دنداننش درون شکم است

Khawājah 'Izz ud-Dīn highly praised the poet's talents, and gave him the title of **سلطانی**, which **Khusrū** has adopted in many of his early poems.

The poet states further that his brother Tāj-ud-Dīn Zāhid took great pains in collecting the poems, which **Khusrū** had composed in his sixteenth to nineteenth year, and arranged them by inserting verses of his own composition at the beginning of each poem. These connecting verses, which are generally called **بیت سرخ**, on account of their being written in red, if taken together form a complete poem.

Tuhfat-ur-Risālah contains **Qaṣidas**, **Qit'as**, **Gazals**, **Maṣnawis** and **Rubā'iyāt**

fol. 4^b-32* **Qaṣidas** in praise of Sultān Ghiyāṣ-ud-Dīn, his son **Nūṣrān-i-Shahīd**, and his spiritual guide **Nizām-ud-Dīn Auliya**. The **Qaṣidas** are introduced by the following **بیت سرخ** (a **Rubā'ī**).—

لوحی که بر صحیفه گردون مصور است
 توقیع آن بنام خداوند اکبرست
 شد تحفة الصغر چو خطاب این سواد را
 از ذکر دو الجلال سوادى مغرست

Beginning of the **Qaṣidas**.—

خدای عز وجل ذو الجلال کن فیکون
 بری ز حیز و مستغنی از چرا و چون
 وجود او ازلی و بقای او ابدی
 نه آن بقا که فنا گرددش به پیروان
 تغیرات حدوث از جلال او کوتاه
 تعرضات زوال از وجود او بیرون

fol. 32^a. Qit'as. Begin:—

لی آنکه وجودتست بیرون

fol. 33^b. Ġazals; beginning —

لی آفتاب تافته از روی انورت
وی کوفته نبات ز لعل چو شکرت

fol. 49^a (margin) begins the Maṣnawī.—

هی هی لی تیره رلی نورانی
وی سیه‌کار سبز پیداشانی

Compare Ethé, India Office Lib Cat, No. 1187

fol. 52^a. Rubā'is (about 110 in number); beginning:—

یکسر تو لی که نور بخش قدری
گوید مودن از همان تو قدری
چون سرتو در سینه نگنجد ما را
گویم همه رب اشرح لی صدری

II.

fol. 58^b.

Ġurrat-ul-Kamāl, غرّة الکمال, or the poems of maturity, with a preface which begins:—

غرّة کمال انسانی از دیباچه حمد مختصری است که مطلع
دیوان بشویت را سبب کتابه خلق الإنسان علمه البیان *

In this lengthy preface the poet at first deals with the need of knowledge and its advantages, quoting numerous verses from the Qurān and the traditions in support. The poet then goes on to discuss the excellence and superiority of Persian poetry over Arabic by enumerating several reasons, and taking Sanā'ī, Khāqānī, Rāfi Kamāl, Nizāmī and Sa'dī as his models in various branches of poetry. He further deals with several kinds of صنعت (poetical ornaments),

towards which he says he had a particular leaning, by giving a prominent position to Maulânâ Bahâ-ud-Dîn Bukhârî, who was well versed in the art of composing riddles (معما). The poet here quotes several san'ats of his own on the names of several persons, such as مهر, مخلص, نجم, etc. He states further that he was requested by his brother 'Alâ-ud-Dîn 'Alî Shâh to collect this diwân, which he, as he says later on, wrote from his thirty-fourth to his forty-third year, or from A H 685 = A D 1286 to the end of A H 693 = A D. 1293. The preface concludes with a short account of his own life.

The Gurrat-ul-Kamâl consists of Qasidas, Qit'as, Tarjî' bands, Magnawis, Gazals, and Rubâ'is

fol 90^b Qasidas, beginning —

چه زهرة خاک مسكين را كه توحيد خدا گويد
بدین آلودگی ذات مقدس را ثنا گويد

(Compare Ethé, Bodl, No 754, and India Office Lib. Cat., No. 1186, where the initial line begins with the words چوزهرة .)

The Qasidas are mostly devoted to the praise of the poet's spiritual guide, Nizâm-ud-Dîn Auliya, Sulţân Mu'izz-ud-Dîn Kayqubâd, Jalâl-ud-Dîn Firûz Shâh Rukn-ud-Dîn Ibrâhîm, 'Alâ-ud-Dîn Muḥammad Shâh, and several other persons

fol 156^b Qit'as and Tarjî' bands Beginning —

هر كه گوید كه من از عقل شغاسم حق را
می حرد باشد و بروی صحت عقل منذ

(On fol 165^b

المتفرقات فی المل و الرم و الاستهرا و الطبقات و الشكایات و غيرها *

beginning —

با ملك خوام مد مطعه چون اشکيات الغم *

fol 169^a The Magnawi called Fath-Nâmah فتح نامه, or according to Rieu, p 611, and Elliot's Hist of Ind, iii, pp 536-544, Miftâḥ-ul-Futûḥ مفتاح الفتح, written in praise of the first campaign of Firûz Shâh who came to the throne in A H. 689 = A.D. 1290

Begins —

سخن بر نام شاهی کردم آغاز
که بر شاهان در دولت کدد باز

On fol 171^a the poet gives with great precision the time and date of Firūz Shāh's accession to the throne in the following verses:—

سه شده کائنات از مهد شب جست
تخت آسمان فیروز بنفشست
جماد دومین را سیومین روز
سبوم ساعت ز روز عالم افروز
یکه چاشت با فیروزی فال
ز هجرت ششصد و هشتاد و نه سال

i.e. on Tuesday morning, at the third hour of the third day of Jamādi II, A.H. 689 = A.D. 1290

On fol 181^b begins another Maghawī of a different metre

Beginning —

این نامه که جان دوز سرشتم
هر حرف . حقون دل نوشتم

On fol 186^a (margin) begins another Maghawī of a different metre

Beginning —

زهی فرخنده قصر آسمان سالی
که هست از وفادش در آسمان جای

On fol 186^b another Maghawī, called فرس الفرس, with the following introductory verse:—

فرس الفرس خطاب شد این امپ نامه را

The Maghawī begins with the line —

ای فلک مرکب و ستاره سپاه
مرکبت با نهاده در سر ماه

fol. 186^b-192^a, several short Maḡnawīs of different metres introduced by the usual بیت - *بيت*.

On fol. 192^a (margin) a Maḡnawī called قصه باز نامه, as the introductory red verse says—

این قصه باز نامه من دان که بهر این انعم

Beginning —

بر رای خدایگان عالم
خازان سپهکش معظم

fol. 193^a-196^b. Maḡnawī in the metro of *Shāh Nāmāh*.

Beginning —

ولایت ستانا و خصم افکنا
بلشکرکشی شمشیر مه روشنا

fol. 196^a (margin) beginning of the *Gāzals* with the heading توحید ناری مر اسماء

The initial line runs thus —

لی ز خیال ما برون در تو خیال کی رسد
با صفت تو عقل را لاف کمال کی رسد

fol. 230^a *Rubā'iyāt*, with the introductory verse—

ابیات عاشقانهست نگه کن که هریکی

Beginning.—

پاکست خداوند کریم و اکبر
بیرون ز خیال دانش عقل بشر

On fol. 231^b (margin) runs a heading المقترقات فی المديح و الاوصاف و عمره dealing with بخشش, صفت, گرز, صفت تیغ, etc.

On fol. 233^b. *Rubā'iyāt*.

Beginning.—

آنجا که مقام یار زیبا بوده است انعم

Most of these *Rubā'iyāt* are devoted to the praise of خال, بیاله, خال, خال لب, etc., etc.

On fol. 243^a. معما on the names of محسن , شرف , احمد , مخلص and others.

The Tuhfat-uṣ-Ṣiḡar and the Ġurrat-ul-Kamāl have been printed in the Kulliḡāt of Amīr Khusrū in Nawal Kishwar press, Lucknow.

III.

fol. 246^b. Nihāyat-ul-Kamāl. نهاية الكمال .

The fifth dīwān of Amīr Khusrū, containing the poems of the last years of his life

Contents.—

A short prose preface which contains nothing but the praise of God, the prophet, and the saint Nizām-ud-Dīn Auliya.

Begins —

بسم الله الواهب الذي وهب الشعراء الخ *

fol 248^b Qaṣīdas without alphabetical order.

Beginning.--

سپاس آن کردگاری را که شد ز امرش جهان پیدا
نهان از دیده پیدا کرد و در چشم نهان پیدا

fol 273^a. Maḡnawī Beginning —

صد شکر ز جان ما خدا را
گو جان ده و جان سناست ما را

fol 277^a. Qit'as and Tarjī'bands

Beginning.--

در آدنور خانه شاه زمانه دی
دیدم نشسته صنعت زرگر نه کلال

fol. 279^b. Ġazals. Beginning: —

لی ز تو کارسازی همه کس
همه کس را تو کارسازی و بس

fol 317^a Ruba'iyât Beginning.—

یارب کرمیت امید جاوید منست
تاریکم و نور عرو حور شد منست

On comparing with another copy of the *Nihâyat-ul-Kamâl*, mentioned hereafter, the arrangement of which exactly agrees with the present copy, it is found that this copy wants eight Rubâ'is, and breaks off abruptly with the following Ruba'i:—

با باد که حداش بر ندان شاهی داد
دل را عم او فتوی گمراهی داد الغم

It appears from the table of contents on fol 1^a, which gives under an illuminated circle the names of all the five diwâns of *Khusrû*, that the two diwâns, viz *وسط الحیوة* and *بقیة نقیة*, have been torn away from the present copy by some mischievous hand

This excellent copy is written in a fine, clear Nasta'liq, within gold and blue borders, with a double-page 'unwân at the beginning, and three beautifully illuminated headings, one at the beginning of each diwân

Not dated, apparently 15th century

No. 126.

Fol 78, lines, centre column 17 marginal column 26.
size 12 7½ 9 4½

نہایۃ الکمال

Nihâyat-ul-Kamâl

Another copy of the *Nihâyat ul Kamâl* (see above number)

- fol 1^b Preface
- fol 3^a Qa'idâs
- fol 28^a Magnawî
- fol 32^b Qit'as and Tarji' bands
- fol 36^a Gazals
- fol 76^a Ruba'iyât

The arrangement in this copy is identically the same as in the preceding one.

Written in an ordinary clear Nasta'liq, within gold and coloured borders.

Not dated, apparently 16th century

No. 127.

fol. 323, lines 17, size 10×6 , $6\frac{1}{2} \times 3\frac{1}{2}$

دیوان امیر خسرو

Diwân-i-Amîr Khusrû.

A very fine copy of Khusrû's diwân, containing a collection of Ġazals from his different diwâns. At the end about one hundred and seventy-four Qiṭ'as and Rubâ'is (intermixed) are added. The Ġazals are alphabetically arranged, except the first eight poems. Beginning corresponding to the first Ġazal of copy No 762, Ethé, Bodl Cat

ای دردمندگی پناه همه

گرم تسنن عذر خواجه همه

On fol. 3^b begins the first alphabetical Ġazal --

اگر میگرد . من میشوم از یار جدا

چونم دل بچنین وقت ز دلداد جدا

Compare Ethé, Bodl, referred to above

On fol. 307^b. Qiṭ'as and Rubâ'is

Beginning:—

همینا ملکا گر درین همه دیوان

خلاف دین سخنی گفت خسرو مسکین

بحق اشهد ان لا اله الا الله
 بدین احمد مرسل رسول باز پسین
 که حشر کن بصف مومنان مغفور
 رسا بعز قبول این دعای من آمین

This valuable MS once belonged to Sakinah Bânû Begum, as appears from a note on fol. 1^a, which runs thus:—

دیوان خسرو از اموال سکینه مادر بیکم الخ *

Sakinah Bânû was the daughter of Humâyûn and half-sister to the Emperor Akbar. She was married to Shâh Gâzî Khân, son of Naqib Khân Qazwîni, a personal friend of Akbar. See Humâyûn Nâmah, of Gulbadan Begum (Beveridge's ed.), p. 275.

It also bears the seals of several noblemen of Shâh Jahân's court, viz. عنایت خان شامجهانی, dated A H 1063, and عماد خان شامجهانی, and many 'Ardlidas of his reign.

Written on fine paper in a neat and firm Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

Dated 25th Ramadân, A H 978.

Scribe: محمد حسین بن سلطان علی عیث الدین علی حیدری.

The colophon ends with the following Qit'ah quoted by the scribe —

غرض نقشیست کز ما یاد مآد
 که هستی را نمی بینم بقائی
 مگر صاحبدلی زوری در رحمت
 کند در حق این مسکین دعائی

No. 128.

fol. 235; lines 19; size $10\frac{1}{2} \times 6\frac{1}{2}$; $7\frac{1}{2} \times 4\frac{1}{2}$.

خمسه امير خسرو

Khamsa-i-Amir Khusrû.

A very fine copy of the five *Maḡnawīs* of Amīr Khusrû, written in imitation of the Khamsah of Nizāmī

As a *Maḡnawī* writer Khusrû is held by some to rank higher than Nizāmī. It is said that Mirzā Bāysangar generally preferred Khusrû's Khamsah to that of Nizāmī, while Mirzā Ulug Beg Gūrgān took the part of the latter. However, Khusrû himself was not a little proud of his Khamsah, and is said to have boastfully uttered the following verse on its completion:—

بديده خسرويم شد بلند
زلزله در گور نظامی فکند

I

Maṭla'-ul-Anwār مطلع الانوار.

A mystical poem written in imitation of Nizāmī's *Maḡhzan-ul-Asrār*, in the same metre, and dedicated to 'Alī-ud-Dīn Muḡammad Shāh.

Beginning:—

بسم الله الرحمن الرحيم
خطه قدمست ملک مدیم

In the conclusion the poet says that the *Maṭla'-ul-Anwār* contains three thousand three hundred and ten distichs, and was written in two weeks in the year A.H. 698 —

در همه بیت آری اندر شمار
سی صد و ده بر شمر و سه هزار
از اثر اختر گردون خرام
شد بدر هفت این مه کامل تمام

سال که از چرخ کهن گسب بود
از پس ششصد بود و هشت بود

The colophon is dated middle of Shawwāl, A H 974

Scribe. محمد بن علاء الدین

11

fol 16^b

شیرین : خسرو

Shīrīn-u-Khusrū.

The loves of Khusrū and Shīrīn an imitation of Nizāmī's Khusrū-u-Shīrīn

Beginning - -

خداوند دلم را چشم دکشای *
معراج یقینم راه دهمای

This poem is also dedicated to Sultān 'Alā-ud-Dīn It was composed in the beginning of Rajab, A H 695 A D 1295, according to this copy, fol 97^b

ز آثار رحب طرح نند این فال *
شجرت ششصد ز پنج ز بود سال

but according to other copies (see Ricu, p 611, Ethé, Bodl., No 766, etc) in A H. 698 = A D 1298 The latter date seems to be more correct, as the poet himself says, on fol. 97^b, that he composed the Maṭla'ul-Anwār in A H 698 (see above) before this work

فخمت از پرده این عجم نسوزم
نمود از مطلع الاموار نسوزم
پس از کلم چکید این شریعت نور
که دامنش کرده شد شیون و خسرو

The *Shîrîn-u-Khusrû* consists, as the poet says towards the end, of four thousand one hundred and twenty-four distichs.

وگر پرسی که ببتش را عدد چیست
چهار الف و چهارست و عدد و بیست

The colophon here is dated *Dulhijjah*, A H 974

III.

fol 98^b

مجنون و لیلی

Majnûn-u-Laylâ.

The loves of *Laylâ* and *Majnûn*, in imitation of *Nizâmî's Laylâ-u-Majnûn*.

Begins:—

لی داده بدل حزینہ رار
مقل از تو شدہ حزینہ پردار

This poem, like the two preceding *Magnavis*, is dedicated to *Sultân 'Alâ ud-Dîn*, and ends with the praise of *Shaykh Nizâm-ud-Dîn Auliya*. In the conclusion this *Magnavi* is said to contain two thousand six hundred and sixty distichs

ببتش بشمار راستی هست
جمله در هزار و ششصد و شصت

(Compare Sprenger, *Oude Cat.*, p. 469, where it is said to contain 2,360 distichs only) It was completed in A H 698 = A D 1298

تاریخ ز هجرت آنچه نگذشت
سالش بود ست و ششصد و شصت

هشت is evidently a mistake for شصت

The colophon is dated *Jumâdâ II*, A.H. 975. The text has been printed at Calcutta in 1811, lithographed, 1818, Lucknow, 1869

IV.

fol. 133^b

آئینه سکندری

A'ina-i-Sikandari.

It is also dedicated to Sulţān 'Alā-ud-Dīn

Beginning:—

جهان پادشاه خدائی تراست
ازل تا ابد بادشاهی تراست

In the end the poet says that this *Maghawī* contains four thousand four hundred and fifty distichs, and was written in A.H. 699 = A.D. 1299

گر آری همه ببتش اندر عدد
چهار الف و پنجه شد و چار صد
دین دم که پایان این پیکر است
ز تا نیم هفتصد یکی کمتر است

The colophon here is dated *Dilqa'd*, A.H. 974

Transcribed by . کمال الدین حسین و حلال الدین محمود .

V.

fol. 191^b.

هشت بهشت

Hasht Bihisht.

A poem on the loves of Bahrām, composed in imitation of Nizāmī's *Haft Paykar*.

Begins:—

لی کشایند خزاین جود
نقش پیوند کارگاه جود

In the beginning the poet, after lavishing praises on Nizām-ud Dīn Auhya and eulogizing Sulţān 'Alā-ud-Dīn, enumerates on fol. 195^b his previous four *Maghawīs* of the *Khamsah*. In the end the poet states

that the poem was completed in A.H. 701 = A.D. 1301, and contains three thousand three hundred and fifty-two verses.

همه بپیش بگاه عرض و شمار
سی صد و پنجه و در و سه هزار
سال هجرت یکی و هفت صد بود
کین بنا برد سر بچرخ کبود

He further states that he completed the *Khamsah* in three years

که ازان نقد قیمتی بسه سال
کردم این پنج گنج مالا مال

and had it revised and corrected by one Qādī Shihāb-ud-Dīn, whom the poet describes in his preface to the *Gurraṭ-ul-Kamāl* (see *infra*) as one of the most learned scholars of the time

The colophon is dated *Dulhijjah*, A.H. 974

Transcribed by: کمال الدین حسن و جلال الدین محمود.

It is noticeable that this splendid copy of the *Khamsah* has been transcribed, as will appear from the colophons given at the end of each *Maṣnawī*, by two different persons (probably brothers), but the hand-writings are so alike and even throughout that it is very difficult to distinguish the two

Written in a beautiful minute *Nasta'liq*, within four gold columns, on fine thick paper, with four beautifully illuminated headings and an exquisite double-page 'unwān at the beginning.

No. 129.

foil. 153; lines 12, size $12 > 7\frac{1}{2}$; $7\frac{1}{2} < 4\frac{1}{2}$.

مطلع الانوار

Maṭla'-ul-Anwār.

A beautiful and valuable copy of the *Maṭla'-ul-Anwār*, transcribed by the famous calligrapher Mīr 'Alī, in Bukhārā, in the middle of Sha'bān, A.H. 947, for Sulṭān 'Abdul 'Azīz of Bukhārā (son of Sulṭān

'Ubayd Ullah of the ('zbek *khâqâns*), A H 939-946 = A D 1532-1539, as will be seen from the colophon, which runs thus:—

تمت على يد اضعف الكتبيين و اول العباد السلطاني مير على
 الكاتب السلطان اذعدل الاعظم الاكرم معز السلطنة و الديار و الدين
 ابو العازي سلطان عدد العزير بهادر جلد الله تعالى ملكه و سلطانه
 و افاض على العالمين برة و احسانه في اواسط شعبان المعظم
 سنة سبع و اربعين و تسعمائه ديار النخلة بخارا -
 باهتمام سلطان ميرك كزادار

Written in a perfect bold Nasta'liq, within richly illuminated and coloured borders, on fine thick paper, with many-coloured and gold-sprinkled margins, and a most sumptuously adorned double-page 'unwan of the finest workmanship, at the beginning. The headings are written on gilt grounds within floral designs of different colours.

fol 150^b, 151^a, 152^b and 153^a contain full-page highly finished illustrations in the best Persian style.

On fol 150^a a note runs thus -

تصديقات حسرت باب محمد معصوم سوداگ نثاريم بنتم
 شوال سنة ۱۰۸۸ در سرکار دواب فلک حجاب عند الخلافة الكبرى
 نواب امير الامرا معروف محمد ربيع انبيا شده داخل
 جمع شد *

No. 130.

fol 119, lines 17, size $9\frac{1}{4} \times 5\frac{1}{4}$ $6\frac{1}{2} \times 3$

قرآن السعديين

Qirân-us-Sa'dayn.

An historical *Maḡnawī* by Amīr *Khusrū*, containing an account of the meeting of Sultān Mu'izz ud-Dīn Kayqubād of Dihlī (A H 686-689 =

A.D. 1287-1290) with his father, Naṣir-ud-Dīn Bughā Khān of Bengal, in A.H. 688 = A.D. 1289, at Dihli

After the following introductory verses:—

شکر گویم که بتوفیق خداوند جهان
بر سرنامه ز توحید نوشتم عنوان
نام این نامه والست قرآن السعیدین
کز بلندیش سعیدین سپهرست قران

the poem begins thus:—

حمد خداوند سراپم نخست
تا شود این نامه بدویش درست

fol 13^b–17^b Description of Dihli, the Jamī Masjīd, etc

The *serḡ* serve as headings throughout, such as—fol 13^b,

صفت مسجد، fol. 14^b؛ صفت حضرت دهلی که سواد اعظم .. الخ
صفت، fol 15^b؛ صفت شکل مناره الخ، fol 15^a، جامع که .. الخ
حوض که الخ

fol 53^b–67^b An account of the correspondence between the father and the son begins with the following introductory verse:—

دگر پیغام پدر سوی جگر گوشه خویش .. الخ *

fol 67^b The meeting of the father and son begins with the بیت سرخ

انصال مه و حورشبده قرآن سعیدین .. الخ *

Several *Gazals* of Khumī are inserted in many places

On fol 108^a the poet says that he wrote the present poem in three months, completing it in Ramadān, A.H. 688 – A.D. 1289, when he was in the thirty-sixth year of his age

On fol 111^a the poem is said to contain three thousand nine hundred and forty-four verses

وز ز عمل باز کسائی شمار
نهد و چار و چهل و سه هزار

Some marginal and interlineal notes are found on the first few folios

An analysis of the poem will be found in Elliot's History of India, vol. iii, pp. 524-534, and extracts by Prof. Cowell, in the Journal of the Asiatic Society of Bengal, vol. xxix, pp. 225-239.

The Magnawī has been lithographed in Lucknow in A.H. 1259, and edited with a commentary by Maulawī Quḍrat Aḥmad, Lucknow, A.H. 1261. Dr. Sprenger, p. 471, describes three commentaries on this poem; one composed in A.H. 1014 by Nūr-al-Ḥaḡ, another by 'Abd-ur-Rasūl Qâsim, and a third by some anonymous writer.

Written in a careless Indian Nasta'liq. Dated 14th Šafar, A.H. 46, probably meant for 1246.

No. 131.

fol. 159, lines 14, size $9\frac{1}{2} \times 5\frac{1}{2}$, $6\frac{1}{2} \times 3\frac{1}{2}$.

دولرانی خضر خان

Duwal Rānī Khidr Khān.

A poetical narrative of the love adventures of Khidr Khān, son of Sulṭān 'Alā'-ud-Dīn Muḥammad Shāh Khiljī (A.H. 695-715 = A.D. 1295-1315), and Duwal Rānī, the daughter of Rāy Kārṇ, the Rājā of Gujrāt, dedicated to Sulṭān 'Alā'-ud-Dīn, the father of the hero

Begins:—

سرنامہ بنام آن خداوند

کہ دلہا را بخوبان داد پیوند

On fol. 22* Khusrû says that the original name of the heroine was Diwal Dī in Hindi, but he changed it into Duwal (plural of دولت) Rānī for the sake of convenience, and after adding the name of the hero Khidr Khān to that, entitled the poem as دولرانی خضر خان.

برسم ہندوی از مام و بابش

در اول بود دیول دی خطابش

یکی علت درو انگندم از کار

کہ دیول را دول کردم بہنجار

چو رانی بود صاحب دولت و گام
 دول رانی مرکب کردمش نام
 چو نام خان بنام دوست ضم شد
 فلک در ظل این هر دو علم شد
 خطاب این کتاب عاشقی بهر
 دول رانی خضر خان ماند در دهر

The poem is also called *عشقیه* or *عشقیه*. See Rieu, p. 612, Art. xiv.

In the conclusion, foll. 153^b, 154^a, the poet says that he wrote the present poem in four months and a few days, completing it on the 6th of *Dilqas'd*, A. H. 715 = A.D. 1315. He further says that the poem at first consisted of four thousand and two hundred verses, but after the death of *Khidr Khân* he added three hundred and nineteen verses, thus bringing up the total to 4,519 distichs.

For extracts from the poem, see Elliot's *History of India*, vol. iii, pp. 544-557, Elphinstone, *History of India*, 5th Edn., p. 395, and E. Thomas, *Pathan Kings*, p. 176.

For other copies see Rieu, pp. 612, 617 and 618, Sprenger, *Oude Cat*, p. 470, T. Aumer, p. 22, *Cat. des MSS. et Xylographes*, p. 351, Ethé, *Bodl. Cat*, Nos. 777-779; and Ethé, *India Office Lib. Cat*, cols. 694 and 705.

This MS. is of some historical importance, as appears from the colophon, which says that it was written at the instance of *Shihâb-ud-Dîn Ahmad Khân* (Governor of Gujrât during the reign of Akbar) at *Ahmedâbâd*, on the 4th *Dulhijjah*, A. H. 995 = A.D. 1586, by *Husayn bin 'Alî-al-Husaynî*, and was corrected and compared under the supervision of the poet *Waqu'î*. *Muhamad Sharif Waqu'î* was originally of *Nîghâpûr*, and came to India in the reign of the Emperor Akbar, and was in the service of *Shihâb-ud-Dîn Ahmad Khân* (see *Nashtar-i-'Ishq*, p. 1954).

Written in a clear *Nasta'liq*, within gold borders, with gold-sprinkled margins and a small decorated heading at the beginning

No. 132.

foll. 300, lines 12, size $9 \times 5\frac{1}{4}$, $6\frac{1}{4} \times 3\frac{1}{4}$

دیوان حسن دہلوی

The Diwân of Amir Hasan
of Dihlî.With prose preface
Beginning --

میزان مصائب عجایب و دیباجہ ابن جرید عریب را بتوحید
احد لم یزل الن *

Khwâjah Amir Hasan, surnamed Najm-ud-Din, خواجہ امیر نجم الدین حسن دہلوی بن چراغہ علاء الدین سیستانی, was the son of 'Alâ-ud-Din Sîstânî, known as 'Alâ-i-Sanjari, who settled in Dihlî, where Hasan was born in A H 651 -- A D 1253

Khwâjah Hasan, with his friend Amir Khusrû, served for five years under Muhammad Sultân, son of Ghiyâs-ud-Din Balban, and subsequently came to the court of Sultân 'Alâ'-ud-Din Khilji (A H 695-715 = A D 1295-1315), in whose praise most of Hasan's poems are devoted. Diya-i-Barani, a constant companion of Khwâjah Hasan and Amir Khusrû, praises the former as a man of exemplary character, and says that he was called the Sa'di of India (see Târîkh-i-Fîrûz Shâhi, pp 67 and 359). Like his intimate friend Khusrû, Hasan was one of the favourite disciples of Shaykh Nizâm-ud-Din Auliya, whose sayings Hasan noted down every day and then arranged in a book entitled Fawâ'id-ul-Fawâ'id (see Rieu, p 972^a), which was so much admired by the disciples of Shaykh Nizâm-ud-Din Auliya that even Khusrû is said to have looked upon it with envious eyes. After the desertion of Dihlî by Muhammad bin Tughlaq, Hasan accompanied that monarch to his new capital, Deogir or Daulatabad, where the poet spent the last days of his life, and died probably in A H 727 = A D 1327. Nashtar-i-'Ishq, f 424, gives 9th Safar, A H 737 - A D 1336, as the date of the poet's death. Nihâsat-ul Afkar, f 49^a, A.H. 738 - A D 1337, and Taqi Kashi, Oude Cat., p 18, gives A H 745 - A.D. 1344. Other notices on the poet's life will be found. Nafahât ul-Uns, p 711, Haft Iqlim, f. 109^b, Daulat Shâh, p. 247; Makhzan-ul Garâ'ib, f 171, Shuhuf-i-Ibrâhim, f. 217^b, and Riyâdu'sh-Shu'arâ, f. 95^b.

In the preface, seldom found in other copies, the poet calls the first Qasidah (in the beginning of this copy of the diwân) *Khamsin*, خمین, giving three reasons for the same, viz. first, because it consists of fifty verses; secondly, it was composed in the fiftieth year of his age, and thirdly, it contains the names of fifty holy men through whose intercession the poet supplicates favours from God. Further on he says that he collected the diwân during the reign of Sultân 'Alâ'-ud-Dîn, and completed it on Sunday, Rabi' I, A H 714 = A D. 1314, at the age of sixty-three (consequently the poet must have been born in A H. 651). He also says that he began composing poetry from the thirteenth year of his age and continued writing prose and verse for fifty years.

Contents:—

The diwân contains Qasidas, Gázals, Muqatta'ât, Rubâ'iyât and Magnawis.

fol. 3^b Qasidah called *Khamsin* خمین.

Begins:—

ای بصف صنع تو پویان شده چرخ برین
این گره جز داغ تسلیمت ندارد برجین

After this begins the usual Qasidah on f. 5^b with the initial line:—

ای حاکم جهان و جهان دار حکیم
محدث همه بدایع و نو مبدع قدیم

corresponding with the copies mentioned in Rieu, p. 618, Sprenger, Oude Cat., p. 418, Ethé, Bodl. Cat., Nos. 780 and 781, and in other catalogues.

fol. 102^b. Gázals alphabetically arranged, except the first two.

Beginning of the initial Gázal corresponding with Nos. 1225 and 1227 of Ethé, India Office Lib. Cat.

ای دم رانده بر سپید و سیاه
ار دزدی و برون ما آگاه

The first alphabetical Gázal begins on f. 103^b ---

ای دردها مزوده دل ببقرار را
یاری نماند آنکه بپرسند یار را

fol. 267^a. Muqaṭṭa'āt. Beginning:—

شهنشاه زمان دولت تو
امان اهل ایمان باد آمین

Agreeing with Ethé, Bodl., Nos. 780 and 781, where the second part of the verse is altogether different.

fol. 272^a. Rubā'is Beginning, as in Ethé, Bodl. No. 780:—

لی فضل تو نخته شوی نادانیا
غفر تو پذیرای پشیمانیا

fol. 287^a–300^b. Magnawis, mostly in praise of Sulṭān 'Alā'-ud-Dīn Khiljī. Beginning, as in Ethé, Bodl., No. 783:—

یا لی کهر جوی دریای عیب
ز دریا چه داری برون کش ز جیب

For other copies and notices on the poet's life, see Rieu, p. 618, Sprenger, Oude Cat., p. 418, Pertsch, Berlin Cat., p. 841; Cat. des MSS. et Xylographes, p. 356, J. Aumer, p. 22; Ethé, Bodl. Cat., Nos. 780–783; and Ethé, India Office Lib. Cat., Nos. 1223–1227. See also Hāj. Kh., III, p. 275

The MS. was transcribed for the library of Shaykh Farid Bukhārī by the famous calligrapher محمد حسین کشمیری in A.H. 1010.

برسم کتابخانه دیوان قبله گاهی . . شیخ فرید بخاری سلمه

الله تعالی . . کمینه کمترین محمد حسین کشمیری سنه عشر و الف *

Shaykh Farid Bukhārī, a general of Akbar, received the title of Murtaḍā Khān from Jahāngir, in addition to many other honours. He died in A.H. 1025 - A.D. 1616

Written in a firm and clear Nasta'liq, within gold borders, with two small decorated headings

No. 133.

fol. 171; lines 19, size $10\frac{1}{2} \times 6, 7 \times 3\frac{1}{2}$

The same

Another copy of Ḥasan Dihlawī's diwān, containing a few Qaṣīdas in the beginning without any order, Ġazals alphabetically arranged, and a Maṣnawī in praise of Sulṭān 'Alā'-ud-Dīn, with a few Rubā'īs and Qit'as in the end.

fol. 1^b. Qaṣīdah. Beginning as usual:—

ای حاکم جهان و جهان داور حکیم اله

fol. 14^b. Ġazals. Beginning as in Ethé, India Office Lib. Cat., No. 1226.

ای خطّ خوش از مشک تو انگیخته مه را
بر دفتر طاعت رقمی مانده گنه را

fol. 169^a. Maṣnawī begins as above:—

بیا ای کهرجوی دریای غیب اله

fol. 170^a–171^b. Qit'as and Rubā'īs intermixed. Beginning —

خسرو از روی کرم به پسندد
هرچه این بنده حسن میگویم

This copy is 31 years older than the preceding one, but not so complete, and is therefore placed after it.

Written in a neat and firm Nasta'liq by the same محمد حسین جنادی (who is the scribe of the Khusrū's diwān noticed above), within gold and coloured borders, with a small illuminated heading

Dated Rajab. A H 979.

No. 134.

fol. 342, lines 15, size $7\frac{1}{2} \times 4\frac{1}{2}$; $5 \times 2\frac{1}{2}$

دیوان اوحدی

The *Diwân* of Auhādî.

Shaykh Rukn-ud-Din Auhādî, **شیخ رکن الدین اوحدی**, a great Sūfī poet, flourished during the time of Sultān Abū Sa'īd **Khān** (A. H. 716–736 = A. D. 1316–1335). There are a great many controversies among the biographers of this poet. Some call him a native of Isfahān, while others say that he was originally from Marāḡah. Again, he is confounded in most *tadkiras* with his spiritual guide Auhād-ud-Dīn Kirmānī (d. A. H. 697 = A. D. 1297), who was a Sūfī poet of no less distinction, and is the author of the well-known Sūfī *Maghawī* **مصاحح الأرواح** (see **Hāj Khān**, vol. viii, p. 577). But it seems probable that Auhādî was born in Marāḡah during the reign of Arḡūn **Khān** (A. H. 683–690 = A. D. 1284–1291), but as he frequently resided in Isfahān he is also called Isfahānī. From an early age he led a pious life, and subsequently became the disciple of **Shaykh** Auhād-ud-Dīn Hāmid al Kirmānī, from whom he derived his poetical name Auhādî. It is said that Auhādî came to Tabriz during the reign of Sultān Abū Sa'īd **Khān**, and, after receiving great honours and distinctions from that monarch and his Wazīr **Khwājah** Ghyāṣ-ud-Dīn Muḥammad bin **Khwājah** Raghīd, returned to Isfahān with ample reward. Besides the *diwān* he left a poem entitled *Jām-i-Jam* (see the following number), and another called *Dah Nāmah* (see *Rien Suppl.*, No. 258), consisting of ten love-letters, which the poet composed in A. H. 706 = A. D. 1306 at the request of the Wazīr Wajih-ud-Dīn Yūsuf (Daulat **Shāh**, p. 210, reads *Divā-ud-Dīn Yūsuf*), a grandson of the celebrated **Khwājah** Naṣir-ud-Dīn Tūnī (d. A. H. 672 = A. D. 1274).

The author of the *Majma' ul-Fusahā*, vol. i, says that Auhādî has also left a poem entitled *Anis-ul-'Āshiqin*.

Auhādî died, according to the inscription on his tomb at Marāḡah, as stated in *Jāmī's Nafahāt*, p. 706, in A. H. 738 = A. D. 1337. See also *Habīb-us-Siyar*, vol. iii, Juz. i, p. 125, *Riyāḍ-ush-Shu'arā*, fol. 16^b; *Khulāsat-ul-Afkār*, fol. 21^a, and *Nashtar-i-'Ishq*, fol. 92.

Daulat Shâh has erroneously placed Auhâdî's death in A.H. 697 = A.D. 1297, which is the date of death of his spiritual guide Auhâd-ud-Dîn Kirmânî; and this has been blindly followed by Amin Râzî in his *Haft Iqlim*, fol. 249^a. Sulţân Husayn Bâyaqrâ, in his *Majâlis-ul-'Ushshâq*, fol. 69, still more absurdly places the poet's death nearly two centuries earlier, i.e. in A.H. 554 = A.D. 1159, and the author of the *Majma'ul Fusshâ* accepts this date without any hesitation.

The diwân of Auhâdî is noticed in Rieu, II, p. 618, Rieu Suppl., No. 258. See also Sprenger, *Oudon Cat.*, p. 360, and Hâj. Khal., vol. III, p. 264.

Contents:—

This copy begins with a Qasidah, the initial line of which runs thus —

چرا پنهان شدی از من تو با چندین هویدائی
کجا پنهان توانی شد که همچون روز پیدائی

The initial Qasidah is followed by a few *Tarkib-bands*, after which run the Qasidas again

fol. 40^b. *Tarji'*bands, beginning —

عشی خروشی که عنان دیدم
سبزه بچوشی که زبان دیدم

fol. 52^b *Gazals*, alphabetically arranged, beginning —

چگونه دل نه سپارم بصورت تو نگرا
که در جمال تو دهم کمال صنع خدایا

On fol. 128^a are found some *Tarkib-i-Murabba'*, which begin thus —

آن سرو سهی چه نام دارد
کان قامت خوشخوارم دارد

After which the usual *Gazals* are continued.

fol. 329^b. *Rubâ'is*, beginning —

یار جبروت و پادشاهیت که دید
لطف و کرم نامتناهی که دید

Comp. Rieu Suppl. (loc. cit.) where کف is substituted for لطف.

Written in an ordinary Nasta'liq.

Dated the 12th Rabi' I, A.H. 1069.

Scribe: سعد القادر.

No. 135.

fol. 194; lines 12; size $7\frac{1}{2} \times 4\frac{1}{2}$, $4\frac{1}{2} \times 2\frac{1}{2}$.

جام جم

Jām-i-Jam

OR

The Cup of Jamshid.

A *Maghawī* in imitation of Sanā'i's *Hadīqah* by the same Auhādī
Beginning —

فل هو الله لامر قد قال
من له الحمد دائماً متعال

Daulat Shāh says that when the Jām-i-Jam was composed it was so much valued that some four hundred copies were taken from it in one month, and that people bought and sold them for high prices

The title of the poem occurs on fol. 28^a —

نام این نامه جام جم کردم
و در نقش کل رقم کردم

A portion of the prologue is devoted to the praise of Sultān Abū Sw'īd (A.H. 716-736) and his Wazīr Ġiyāṣ-ud-Dīn Muḥammad, to the latter of whom the poem is dedicated.

It is divided into three *daurs*, as the poet says on fol. 29^a:—

فسمتی راست کردم بشه دور
تا بیوشنده را نباشد جور

In the epilogue, fol. 192^b, the poet says that he completed the poem in A.H. 733 = A.D. 1332 in one year.

Copies of the Jām-i-Jam are noticed in G. Flügel, i, p. 543, W. Pertsch, Berhn Cat., pp. 713 and 839-841; Ethé, Bodl. Cat., Nos. 785-789; Ethé, India Office Lib. Cat., Nos. 1228-29; Rieu, ii, p. 619; Rieu Suppl., No. 258, ii, and No. 259; see also Hāj. Kh, ii, p. 498, Sprenger, Oude Cat., p. 362

Written in a clear and fine Nasta'liq, within gold and coloured borders, with the headings in red throughout

Not dated, apparently 16th century.

Scribe: اميل الدين محمد .

No. 136.

fol. 119, lines 14; size $7\frac{1}{2} \times 4\frac{1}{2}$, $5\frac{1}{2} \times 2\frac{1}{2}$.

The same.

A defective and incomplete copy of Auadīh's Jām-i-Jam. Portions at the beginning and likewise at the end are wanting, but an attempt has been made by some artful hand to make the manuscript appear a perfect and complete one by adding the original frontispiece, with the usual **بسم الله الرحمن الرحيم** in the beginning, and also by finishing the copy with an ordinary modern illumination, with the words **نمت تمام شد**.

fol. 22^b, 43^a and 61^b contain faded illustrations

Written in a beautiful clear Nasta'liq within gold coloured borders.

Not dated, apparently 16th century

No. 137.

fol. 242, lines, centre column 15; marginal column 13;

size $8\frac{3}{4} \times 5$, $7\frac{1}{4} \times 3\frac{1}{4}$

کلیات ابن یمن

Kulliyât-i-Ibn-i-Yamîn.

The complete poetical works of Ibn-i-Yamin, the celebrated Qit'ah writer, with a prose preface, fol. 1^b-4^a

Beginning as in Sprenger, Oude Cat., p. 433 —

الحمد لله الذي خلق بقدرته الغالبه من الماد النعم *

The anonymous author of this preface, who was a contemporary of Ibn-i-Yamin, says that from his early life he used to associate with the eminent scholars of his time, and having himself a taste for poetry, which he preferred to prose, as he says —

دُر دانه‌ها اگرچه پراکنده هم دگوست
اما کجا نکوهر منظوم میرسد

he intended to collect and arrange the works of Ibn-i-Yamin. But unfortunately, he says, the copy of the poet's works, which, if arranged, would have made a complete diwan, was lost by Ibn-i-Yamin himself in the confusion of the battle at Khawâf in A.H. 743 = A.D. 1342, in which the poet accompanied the Prince Wajih-ul-Din, the second of the Sarbadârâs (A.H. 738-744 = A.D. 1337-1343). However, after ceaseless labours, he succeeded in collecting some of the early poems of Ibn-i-Yamin, added to them the poet's later compositions, and thus arranged and completed the present diwân in the month of Dilqa'd A.H. 756 = A.D. 1355.

According to Dr. Sprenger's copy (loc. cit.) this preface was compiled in A.H. 753 = A.D. 1352.

Evidently there is some error in the statement of the compiler of the Cat. des MSS. et Xylographes, p. 358, who says that the poet collected his poems in A.H. 756 = A.D. 1355. He seems to have mistaken Ibn-i-Yamin's friend (who, as mentioned above, really compiled the preface and collected the poet's diwan in the said year) for Ibn-i-Yamin himself.

Amir Fakhr-ud-Din Mahmūd bin Amir Yamīn-ud-Din Muḥammad, امیر فخر الدین محمود بن امیر یمن الدین محمد المستوفی القریبندی poetically known as Ibn-i-Yamīn, was a native of Faryūmad, which is three days' journey from Sabzwār. His father, Yamīn-ud-Din, by origin a Turk, came to Khurāsān during the time of Sultān Muḥammad Khudā Bandah (A.H. 703-716 = A.D. 1304-1316), and settled in Faryūmad, where he became an intimate friend of the celebrated Wazīr Khwājah 'Alā-ud-Din Muḥammad. Yamīn-ud-Din, who was also a distinguished scholar of his age, occasionally held poetical discussions with his son, and out of the numerous poetical correspondence, which passed between the father and the son, some, as a specimen, are quoted in Daulat Shāh, p. 273. Ibn-i-Yamīn is said to have been a disciple of Shaykh Ḥasan, who played an important part in the history of the Sarbadārs (see Ḥabīb-us-Siyar vol. III, Juz 2, pp. 62-63). He spent his life as a panegyrist to the Sarbadārs of Khurāsān (A.H. 737-783 = A.D. 1337-1381). Besides his well-known Qit'as, which are the best of his poetical compositions and the celebrity of which has immortalized his name, he has left numerous Qasidas, Ghazals, Rubā'is and Magnawis. He was renowned for his mild disposition, piety and charitable deeds, and died according to Taqī Kāshī (Oude Cat., p. 18), Daulat Shāh, p. 275, Taqī Aḥḥādī, fol. 72, and Şuḥuf-i-Ibrāhīm, fol. 20 in A.H. 745 = A.D. 1344.

Further notices of the poet's life will be found in the Haft Iqlim, fol. 227, Khulāsat-ul-Afkār, fol. 214. Ātash Kadah, p. 16, and Makhzan-ul-Ġara'ib, fol. 30. See also Sprenger, Oude Cat., p. 433, Rieu, p. 825, Rieu Suppl., No. 261, II, Ethé, Bodl. Lib. Cat., Nos. 790-92, Ethé, India Office Lib. Cat., Nos. 1230-31, Cat. des MSS. et Xylographes, p. 358, W. Pertsch, Berlin Cat., p. 86, and G. Flügel, I, p. 545.

The Qit'as of Ibn-i-Yamīn have been translated into German verse by Schlechter Wessohrl, "Ibn Yamīn's Bruchstücke", Vienna, 1852.

fol. 4^a Qasidas Beginning as in Sprenger, p. 434 —

ای دیده در شناخن حال کایات

باید که باشد نظری از سر ادات

These few Qasidas are mostly in praise of 'Alī.

fol. 9^a. Tarji'āt Beginning.—

باز فراش چمن یعنی نسیم دوهزار انجم

fol. 10 (unimg) a long series of Qasidas Beginning.—

روز جشن عرست ای شه خوبان عجم

وقت شادبست مباش از غم ایام دزم

These Qasidas are chiefly in praise of Khwājah 'Alā-ud-Dīn, Khwājah Mu'izz-ud-Dīn, Khwājah Raḍī-ud-Dīn 'Abd-ul-Ḥaqq, Shaykh Qutb-ud-Dīn Khāwārī, Tugā Timūr Khān (A.H. 739-752 = A.D. 1338-1351), Wazīr Ġiyāṣ-ud-Dīn Muhammad Rashīd (d. A.H. 736 = A.D. 1335), Wajīh-ud-Dīn Mas'ūd (A.H. 732-744 = A.D. 1336-1343), Jalāl-ud-Dīn Mas'ūd, Rukn-ud-Dīn Abharī, Sulṭān Yahyā, and several others.

fol. 61^a. Muqatta'āt. Beginning:—

گردش گردیو بکام گر نباشد گر مباحث

fol. 141^a (margin). Qit'as giving the following dates of death of the undermentioned personages:—

Shaykh Ṣadr-ud-Dīn, A.H. 722; Wajīh-ud-Dīn Zingī, A.H. 719, Ġāzān Shāh, A.H. 703, Yahyā, A.H. 702; Yamīn-ud-Dīn, the poet's father, A.H. 722 (but Daulat Shāh, p. 274, gives A.H. 724); Maṣṣūr 'Alī, A.H. 738; Sulṭān Abū Sa'id, A.H. 736; 'Izz-ud-Dīn, A.H. 748; Jalāl-ud-Dīn Maṣṣūr, A.H. 751, 'Alā-ud-Dīn Muhammad, Wazīr of Persia, A.H. 742; another, 'Alā-ud-Dīn, A.H. 723; another, 'Izz-ud-Dīn, A.H. 737; Shams-ud-Dīn, A.H. 752, and 'Alī Pāshā, A.H. 754.

Most of these Qit'as bearing the above dates were evidently added by the collector of the diwān.

fol. 145^a (margin). Maṣnawī with the heading حکمت و موعظه illustrated by two anecdotes, beginning —

چه خوش گفت مرزانه هوشمند
چو از درج یافت بکشد نذر

This is followed by another poem, entitled as رسالة کارنامه Risāla-i-Kār Nāmāh, addressed to the morning breeze, beginning:—

سیم عم جانم تاره کردی
رسیدی لطف بی اندازه کردی

In this the poet describes in glowing language the beautiful natural scenery of his native place, Faryūmad, and enumerates with praises the names of his relatives and the distinguished personages of his age. He further states that he wrote this Kār Nāmāh in A.H. 741 (A.D. 1340).

ز هجرت مقصد بود و چهل و یک
که اندک روزگاری نیک اندک
بدینسان کارنامه کس نگفتست
بر این شاح کس چو من نگفتست

fol. 151^a. Another *Maghawî*, entitled *رساله کفر الحکمت* *Risâla-i-Kanz-ul-Hikmat*, containing only moral precepts, beginning:—

بنام خدای که هستی ازوست
زبردستی و زبردستی ازوست

tol. 153^b. A poem with the heading *نصیحت روزچهار* beginning:—

شنیدم که میگفت روزچهار
بکسری که ای شاه پیروز چهر

This is followed by several short *Maghawis* on different subjects.

fol. 157^a (margin) *المراثی من قضایه* beginning.—

ای دوستان ز صحبت دنیا حذر کنید
دنیا پلیست بر سر آن پل گذر کنید

fol. 159^b–227^a. *Gazals* in alphabetical order, beginning:—

زلف مشکین تو سرمایه سوداست مرا
لعل شیرین تو شور دل شیدااست مرا

The initial lines of the *Gazals* quoted in *Ethé, Bodl. Lib. Cat.*, No. 790, and *Ethé, Ind. Office Lib. Cat.*, No. 1230, are not found in this copy.

After a few *Mukhammasât* on fol. 198^a, which begin.—

در عشق تو ای منم چنانم انم

the usual order of the *Gazals* is continued.

fol. 227^a *Rubâ'is*, beginning.—

ای از تو جوش پر و تو بیرون ز جهان
پرورانه شمع رخ تو طوطی جان

The number of *Rubâ'is* here is above three hundred

This copy ends with a few *Mu'aminâs*, etc.

fol. 1^b–32^b are written in a firm *Naakh*, and the remaining portion in a clear *Nasta'liq*, within coloured borders.

Not dated, apparently 16th century.

Among several seals and 'Arddidas on fol 1^a is a seal of Muḥammad Ṭāhir

This Muḥammad Ṭāhir, with the title *Ṣaf-shikan Khān*, was a nobleman of the rank of 3000, who served under 'Ālamgīr, and died in A.H. 1085 = A.D. 1674

No. 138.

fol. 104, lines 14, size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$

دیوان ابن یمین

Diwān-i-Ibn-i-Yamīn.

The diwān of the same Amir Fakhr-ud-Dīn Maḥmūd Ibn-i-Yamīn
Contents:--

fol 1^b *Ghazals* in alphabetical order, beginning as in Ethé, Bodl.
Lab Cat, No. 790. —

ای حدارند فادر یکتا
مبدع کون و خالی اشبا

fol 83^a *Tarjī'bands*, beginning as in Ethé, Bodl (*ibid*) --

چو روز داب در تاند ز درات الم

fol 86^b A *Maḡnawī*, beginning --

طلب کن تا خمر از گناچ یلی
نو کی این گنم را می ریم یلی

fol 88^b *Mustazāds*, beginning --

تا جمع بنایی صعب سنگین چه خوش آید در گلشن زیبا
در کاسه زر بادا رنگین چه خوش آید همچه گل رعنا

fol. 89^a *Mukhammasāt*, beginning --

تا چند عمر خرویش بخوبان بسر کنیم
من بعد ما ز عشق مجازی حذر کنیم

fol. 89^b. Rubâ'is, beginning:—

لی یار که رخسار تو آینه ماست انج

fol. 91^b Fards, beginning:—

ترا ای دل چو موم از آتش غم نرمی بینم

On the same folio is the مناجات, which begins thus:—

پادشها عمر تبه کرده ام انج

The MS. ends with seven majâlis, the first begins thus on fol 93^b —

تا که ان چهره هویدا دارد

عاشقانرا همه شیدا دارد

Written in a clear Nasta'liq, within gold and coloured ornamented borders, with an illuminated heading at the beginning

Not dated, apparently 17th century

Scribe نجم الدین کشمیری

No. 139.

fol 43, lines 12, size $7\frac{1}{2} \times 4\frac{1}{2}$, $5 \times 2\frac{1}{2}$

انتخاب مقطعات ابن یمن

A Selection from the Qit'as of Ibn-i-Yamīn.

Beginning —

گر ثواب و عذاب حواهد بود

بیک . بد را مخیری بس ازین

Written in ordinary Nasta'liq, within gold borders

Not dated apparently 16th century

Scribe امیل الدین

No. 140.

fol. 67, lines 17; size $8\frac{1}{4} \times 6$, $7 \times 3\frac{1}{4}$.

دیوان بدر چاچ

The *Diwân* of *Badr-i-Châch*.

Beginning --

حمد آن سلطان عالم را که عالم پرور است
انس او در راه ایمان انس و جانرا رهبر است

Badr-ud-Din Muhammad, مولانا بدر الدین محمد الشاشی, was a native of *Châch*, or *Shâsh*, the modern *Tashkand*, also called *Banâkit*. He came to India and spent the greater portion of his life as a panegyrist in the court of Sultân Muhammad bin Tuğlaq (A.H. 725-752 = A.D. 1325-1351)

This most accomplished scholarly King of India, who was well versed in science, philosophy, literature, poetry and calligraphy, conceived great favours for the poet, and conferred upon him the title of *فخر الزمان*, to which the poet refers thus on fol. 7^b --

دربین بدر چاچی را سخن شیرین غلامی دان
اگرچه خسرو عالم کز فخر الزمان نامش

In some places in the *diwân* he also adopts the poetical title of *چاچی*.

Though a poet of no little celebrity very meagre notices on his life are found, and in a few *Tadkiras* only

Of the two dates of the poet's death given in *Taqi Kâshî*, v. 2. A.H. 754 = A.D. 1353 and A.H. 854 = A.D. 1450 (see Sprenger, *Oude Cat.*, p. 19 No. 114 and *Ethé*, *India Office Lib. Cat.*, col. 344, No. 114), the former is probably correct

For notices on the poet's life, see *Haft Iqlim*, fol. 391^a, *Taqi Auhadî*, fol. 133^a; *Yad-i-Baydâ*, fol. 32^b, *Riyâd-ush-Shu'arâ*, fol. 57^a. *Makhzan-ul-Garâ'ib*, fol. 95, *Âtash Kadah*, p. 101; *Shuhuf-i-Ibrâhim*, fol. 114^b and *Miftâh-ut-Tawârikh*, p. 133. Copies of the poet's *diwân* are noticed in Sprenger, *Oude Cat.*, p. 367; *Rieu*, iii, pp. 1031^b-1032^a and 1046^a. *Ethé*, *Bodl. Lib. Cat.*, No. 793 and *Ethé*, *Ind. Office Lib. Cat.*, Nos. 1232 and 1233,

The *diwân* contains *Qaṣidas* mostly in praise of Muḥammad bin Tuḡlaq, and some referring to several contemporary events. Some *Ġazals*, *Qit'as*, satirical poems, with a few *Rubā'is* at the end, are also found in this copy.

According to this and the following copies, the poet's patron, Muḥammad bin Tuḡlaq, received the robe of honour (*Khal'at*) from the *Khalifah* in A.H. 745 = A.D. 1344, as would appear from the line on fol 9^a.

هم تباریخی که مه بر سال هفصد شد فروز

The copy mentioned by Dr Rieu, p. 1046, reads *سال* (instead of *مه* as in our copy), which gives the date A.H. 746, but it can be safely remarked that *مه* is more suitable for the metre of the line than *سال*. Several copies read *نه* instead of *مه*, which is absurd. For the different interpretations of this date see Elliot's *History of India*, vol. ii, p. 568 (footnote).

fol. 37^b. A *Qaṣidah* in commemoration of the building of *Murramâbâd* A.H. 744

fol. 44^a Beginning of the first *Qit'ah* :—

وقت عرب تا دود نقص طاعتی
در عصر عدل پرور انصاف گسترش

fol. 50^a. A *Qaṣidah* in which the poet says that he was ordered by the king to proceed to Deogir, or Daulatâbâd, in A.H. 745, beginning —

بسال دولت شد بود غره شعبان
که سوی مملکت دیوگیر شد فرمان

The numerical value of *دولت شد* is equal to A.H. 745.

fol 54^b. Beginning of the first *Ġazal* —

ای دل شده سائر عمکش اله

fol. 60^b. A satirical poem on the poet Nâsir-ud-Din, beginning —

ناصر الدین که از غلو علو اله

Badâ'ûnî, vol. i, p. 241, says that the poet composed a *Shâh Nāmah*, or poetical account of Muḥammad Tuḡlaq's reign, consisting of thirty thousand verses. See also Rieu, iii, p. 1032^a, who quotes the following

verse of the poet (found in this copy on fol 64^a) as expressing the date of completion of that poem in A.H. 745 —

سال تاریخ عرب دولت شه ذیقعدة
آسمان عقد گهرهای مرا داد نظام

fol 67^a Rubā'is. Beginning.—

رفت لب جوی آب دلجو آمد
هنگام گل و شراب گلجو آمد

Copies of his poems are mentioned in Sprenger, *Oude Cat*, p. 367, Rieu, iii, pp 1031^b, 1032^a and 1046^a, Ethé, *Bodl. Lib. Cat*, No 793, Ethé, *India Office Lib Cat*, Nos 1232 and 1233. Translations of some of the poems will be found in Sir H. Elliot's *History of India*, vol. iii, pp 567-573

The whole diwān has been lithographed with glosses and vocabulary Lucknow, A H 1261 The *Qasidas* have also been lithographed in Cawnpūr, A H. 1261, and with a commentary in Rāmpūr, A.H. 1289.

Written in an ordinary Nasta'liq during the reign of Muḥammad Farrukh Siyar (A H 1124-1131 = A D 1712-1718), as will be seen from the following colophon --

تاریخ بست و هفتم ماه محرم الحرام سنه (?) محمد مرخ سیر
روز دوشنبه بوقت دو پاس روزبر آمده بود و بادشاه متوجه بجانب
شکار رفته بودند ازان وقت تحریر یافت *

No. 141.

fol 97, lines 14, size $8\frac{1}{2} \times 6$, $6\frac{1}{2} \times 4$

The same.

Another copy of the Diwān of Badr-i-Châch. Begins as above

It contains *Qasidas*, *Muqatta'ât*, and *Gazals* intermixed with *Rubâ'is* at the end This copy contains more *Gazals* and *Rubâ'is* than the preceding one

Written in ordinary clear Nasta'liq.

Not dated, apparently 18th century

No. 142.

fol. 57, lines 21, size $9\frac{1}{2} \times 5\frac{1}{2}$; $7 \times 3\frac{1}{2}$.

The same.

Begins as above. Contains only Qasidas and Qit'as.

Written in ordinary minute Nasta'liq Spaces for headings are left blank.

Not dated, apparently 18th century

No. 143.

fol. 106, lines 17, size $8 \times 4\frac{1}{2}$; 6×3

دیوان خواجوی کرمانی

The *Dîwân* of *Khawājū Kirmānī*

Beginning —

ای که زلفت شب فداست و رخت زیبا عید
عبد ما می تو بعد است و توئی ما را عید

The first 100 Gazals (fol. 1^a–3^b) are not in alphabetical order, and after some *Khamsah* poems (fol. 4^a–8^a), the Gazals alphabetically arranged begin thus on fol. 8^a —

زآم گر برگ گلی باشد ده بید و پس را
در سلیمان ملک خواهد ننگرد بلقیس را

Kamāl-ud-Dīn Abul 'Atā Mahmūd bn 'Alī المطا'ی was born in Kirmān, according to his own statement in the epilogue of *Gul-u-Naurūz* (quoted by Erdmann in his "Chudschu Germani", *Zeitschrift der Deutschen Morg. Gesellschaft*, vol. ii, pp. 205–215), on the 5th of

Shawwâl, A.H. 679 = A.D. 1280 (see Rieu, II, p. 620). He received spiritual instructions from the celebrated Rukn-ud-Din 'Alâ-ud-Daulah al-Simnânî (d. A.H. 736 = A.D. 1345). He at first entered the service of Muḥammad Muzaḥḥār of the Muzaḥḥārī dynasty, and subsequently went to the court of **Shaykh** Abū Ishāq, the ruler of Shirāz (A.H. 742-754 = A.D. 1341-1353), in whose praise he composed several poems, and died there, according to the authors of the *Nashtar-i-'Ishq*, fol. 608, *Taḍkira-i-Ḥusaynī*, fol. 75^a, and *Khazâna-i-'Âmirah*, fol. 160^b, in A.H. 753 = A.D. 1352.

According to the verse quoted by **Hāj. Khal**, vol. III, p. 175 and **Habib-us-Siyar**, vol. III, Juz. 2, p. 24, **Khawājū** completed his *Khamsah* in A.H. 744 = A.D. 1343. So A.H. 742 = A.D. 1341, given by Daulat Shāh as the date of the poet's death, and followed by Taqī Aḥḥādī, fol. 218, is erroneous.

In the copy of the *Riyād-ush-Shu'arâ*, referred by Dr. Rieu, p. 620^b, **Khawājū's** death is given in A.H. 742, but the author of the *Ṣubḥ-i-Ibrâhīm*, fol. 295, mentions a copy of the same *Taḍkirah*, giving the date A.H. 760 = A.D. 1358, while our copy of the *Riyād-ush-Shu'arâ* gives A.H. 842 = A.D. 1438—a most absurd statement.

His *Khamsah*, which he wrote in imitation of Nizâmī, consists of the following five poems — (1) *ḥamī mayirun* (see the following No.). (2) *گل و نوروز* in the metre of **Khusrū** and **Shirīn**, composed in A.H. 742 and dedicated to Taj-ud-Din Aḥḥmad of 'Irâq, who was for some time the Wazir of Amir Muḥammad Muzaḥḥār. (3) *کمال نامه* in the metre of *Haft Paykar* composed in A.H. 744, (4) *گوهر نامه* composed in A.H. 746, and (5) *روضة الانوار* a Sūfī poem divided into twenty sections. It was composed in A.H. 743, and dedicated to **Shams-ud-Din Mahmūd bin Sâ'in**. The *Khamsah* of **Khawājū** is noticed in Sprenger, *Oule Cat*, p. 473, and described by Dr. Rieu in his *Persian Cat*, pp. 620-623.

On the poet's life and works compare, besides the above-mentioned references, **Ethé**, *Bodl. Lib. Cat*, Nos. 794-796, **Ethé**, *India Office Lib. Cat.*, G. Flügel, I, pp. 544, 545, *Cat. des MSS. et Xylographes*, p. 357, **W. Pertsch**, pp. 6 and 70, and **Schofer**, *Chrestomathie Persane*, vol. II, Paris, 1885, pp. 251, 252.

Written in ordinary Nasta'liq

Not dated, apparently 17th century

No. 144.

fol. 170, lines 13, size $8\frac{1}{2} \times 4\frac{1}{2}$, 7×3

همای و همایون

Humâi-u-Humâyûn.

The most popular of all the Maṣnawis of Khwâjû Kirmânî (d. A. 753 = A.D. 1352). See No. 143 above.

The poem deals with the love-adventures of Prince Humâi Khâwar and Princess Humâyûn, daughter of a Chinese Emperor

Beginning —

مقام خداوند بالا و پست
که از هستیش هست شد هرچه هست
فروزند! شمس خاوری
برازند! طاق نیلوفری

In the prologue, fol. 8^a, the poet, after highly praising the reign sovereign, Sultân Abû Sa'îd Bahadur (A. H. 716-736 = A. D. 1316-1336) and his Wazîr Ghiyâs-ud-Dîn Muḥammad (d. A. H. 736 = A. D. 1335), says that he was persuaded by Abul Faṭḥ Majîd-ud-Dîn to compose the present poem.

The story itself begins on fol. 19^b —

برازند! در دیبای راز
سر درج گوهر چنین کرد باز

In the epilogue the poet says that he completed this poem A. H. 732 (A. D. 1331), for which he gives the following chronogram —

کنم بذل بر هر که دارد هوس
که تاریخ این نامه بذل است و بس

The word بذل is equal to 732.

The contents of the poem are stated by Erdmann in *Zeitschrift der D. M. G.*, vol. ii, p. 213, and by Krafft, *Handschriften der Orientalischen Akademie*, p. 71. See also Rieu, ii, p. 620, Sprenger, *Oude Cat.*, p. 472, Ethé, *Bodl. Lib. Cat.*, No. 794, Ethé, *Ind. Office Lib. Cat.*, No. 1234, G. Flügel, vol. i, p. 544, and Hâj. Khal., vol. vi, p. 504.

A note at the end of the MS. says that the copy was purchased at Ilahabâd from one Husayn Bakhsh, a merchant of Lucknow, on the 19th October, 1865.

Written in a clear Nasta'liq, within red-ruled borders, with a fantastic 'unwân.

Not dated, apparently 17th century.

No. 145.

fol. 92 lines 17, size $10 \times 6\frac{1}{2}$, $6\frac{1}{2} \times 3$

The same

A defective copy of *Khawâjus Humâ u-Humâyun*

Eighteen lines from the beginning and seventeen from the end are missing.

It opens thus

گدای درش در شہان بادشاہ
بدرگاہ او بادشاہان گدا

and breaks off with the following line -

کہ حواحدو چو عیسی زوان بخشش باش
جہانگیر کرد و جہن بخشش باش

A fine correct copy, tolerably old.

Written in a fine Nasta'liq.

Not dated, apparently 15th century.

A seal of شرف الدین محمد صادق, bearing the date A. H. 1072, is fixed at the end.

No. 146.

fol. 163. lines 21. size $7\frac{1}{2} \times 4$, $6 \times 2\frac{1}{2}$.

دیوان عماد فقیه

The *Diwân* of 'Imâd-i-Faqih.

Beginning with *Gazals* in alphabetical order —

ای هر دم از عطای تو گامی دیگر مرا
وز شکر نعمت تو دهی پر شکر مرا

Khwâjah 'Imâd-ud Din Faqih الکرماني فقيه, a native of Kirmân, flourished during the reign of the Muzaffarides of Fârs, and was a contemporary of the celebrated Hâfiz of Shirâz Jalâl-ud-Din Shâh Shujâ' (A. H. 750-786 = A. D. 1358-1384) had great regards for the piety and learning of the poet.

The author of the *Habib-us-Siyar*, vol. iii, Juz 2, p. 37, and almost all the biographers relate a curious anecdote about the poet's having a cat which used to mimic the poet in his prayers. Shâh Shujâ', who greatly esteemed this celebrated Sufi poet, took this incident to be one of his miracles, and Hâfiz, being jealous of 'Imâd's position, is said to have addressed a taunting *Gazal* referring to this incident. The following verse of that *Gazal* bears a clear allusion —

ای کدک حوش حرام کجا مبروی دمار
عزا مشو که گریه عابد دمار کرد

The author of the *Haft Iqlîn*, fol. 84^b, on the authority of Âqarî's *Jawâhir-ul Asrâr* states that among the modern and ancient poets 'Imâd was the only individual whose poetry was free from all sorts of faults and defects.

Besides the *diwân* the poet has left several *Maghawiz*, such as —

(1) *معیت نامه* composed in A. H. 766 (A. D. 1364) (2) *معیت نامه* composed in A. H. 731 (A. D. 1330) (3) *معیت نامه* composed in A. H. 722 (A. D. 1322), (4) *معیت نامه*; and (5) *مصباح الهدایه* or *طریق نامه* composed in A. H. 750 (A. D. 1349).

The complete poetical works of the poet are noticed in Ethé, Bodl. Lib. Cat., No. 803, on the basis of which copy a detailed account of the poet's work is given by G. Ouseley in his Biographical Notices of Persian Poets, pp. 195-200. The suggestion by W. Pertsch, in his Berlin Cat., pp. 715 and 716, supported by Dr. Ethé, in his India Office Lib. Cat., No. 1852, that this 'Imād is the father of Ibn 'Imād (d. A.H. 800 = A.D. 1397), the author of the *روضة المعبين* (see Ethé, Ind. Office Lib. Cat., *loc. cit.*) and the *طرز و دما* (see W. Pertsch, Berlin Cat., *loc. cit.*) is most probably correct.

'Imād died, according to Daulat Shāh, p. 254, and Naqltar-i-'Ishq, fol. 1135, in A.H. 773 = A.D. 1371, while the author of the Riyād-ush-Shu'ara, fol. 264*, places the poet's death in A.H. 772 = A.D. 1370. Taqi Auhadi, fol. 482*, places the poet's death in A.H. 673 = A.D. 1274, which is evidently a mistake of the copyist for A.H. 773.

For further notices of the poet's life, see Yad-i-Baydā, fol. 144, *Khulāsat ul Afkar*, fol. 124*, *Makhzan ul-Garā'ib*, fol. 536, *Miftah-ut-Tawārikh*, p. 146, and *Natā'ij ul-Afkar*, p. 287. See also Sprenger, Oudh Cat., p. 436, and Rieu, Pers. Cat., pp. 869* and 871*.

fol. 151* Musammitāt Beginning -

ای ز سیلاب مراتب خانه دلها خراب
بیدلانو آتش هجرت حگر کرده کباب
دایم از حصرت سوالی گر گرمائی حواب
اینکه می بینم نه بدداریست یا رب یا بخواب
خویشتر را در چغین شادی پس از چد دین عذاب

fol. 154* Rubā'is, in alphabetical order Beginning

شدین دهم که بسته خوانند او را
حر ننگدان مدر دادند او را

fol. 160* Another series of Rubā'is without any alphabetical order. Beginning - -

تا دشمن و تا دوست تفصل میکن
بیداد ز هر کس تعمل میکن

The initial Rubā'i quoted in Ethé, Bodl. (*loc. cit.*), is found here on fol. 156*.

fol. 162^a-163^b. Qit'as, Rubâ'is and Fards, dealing with riddles (چستان) and other San'ats. Beginning —

چيست آن همفشين كه هر ساعت
با تو گوید ز عام غیب اسرار

Written in ordinary Nasta'liq, within coloured borders, with a small 'unwân

Dated 18th Rajab, A.H. 1004

Scribe : سيد قاسم اس سيد حلال

No. 147.

fol. 93, lines 22, size $6\frac{3}{4} \times 4\frac{1}{2}$, $5 \times 2\frac{3}{4}$

جزایات سلیمان

Gazaliyât-i-Salmân.

The oldest known copy of the collection of the lyrical poems of Salmân, written only thirty-three years after the poet's death

The Gazals are alphabetically arranged throughout. Beginning —

اگر حسن تو بکشد نقب از چهره دعوی را
بگل رضوان برانداید در فردوس اعلی را

Khawajâh Jamâl ud Din Muhammad Salmân خواجہ جمال الدین محمد سلمان بن خواجہ علاء الدین محمد السامی (ياسوجی) was a native of Sawah, situated between Ray and Hamadân. He came of a noble family of Sawah, where his father 'Alâ ud-Din, was a respectable revenue officer

The author of the *Habib-us-Siyar*, vol. iii, Juz 1, p. 136, says that Salmân composed the *Magnawî Firâq Namah* in A.H. 761 = A.D. 1359, and, referring to this *Magnawî*, the poet himself says in his following

verse, quoted in Rieu, II, p. 264, that he had then passed his sixty-first year.

کنون سالم از شصت و یک درگذشت
ساعت نشاطم فلک در بوشت

So we can conclude that the poet was born about A.H. 700 = A.D. 1300.

In following the above statements Dr. Rieu, by an oversight, misinterprets the meaning of *شصت و یک* as "seventy-one" instead of sixty one, and consequently comes to a wrong conclusion that Salman was born about "A.H. 690" = A.D. 1291, instead of A.H. 700 = A.D. 1300, and Dr. Ethé, in his *India Office Lib. Cat.* No. 1237, has unexpectedly accepted the wrong date given by Dr. Rieu without noticing the obvious mistake.

According to Daulat Shāh, *Salman*, *Khwayū Kirmāni*, 'Ubayd Zākāni and Nāṣir Bukhārī all lived under Sultan Abu Sa'id. The earliest compositions of the poet are probably his elegies on the death of Sultan Abū Sa'id, who died on Rabi' II, A.H. 736 = A.D. 1335, the *Qasidas* which the poet addressed to the Sultan's Wazir, the celebrated *Khwājah Ghiyāṣ ud Dīn*, who was murdered by order of Amir 'Alī Pādshāh on the 21st of Rāmādān, A.H. 736 = A.D. 1335, and his elegies on the death of the distinguished Wazir.

Salman entered the service of Sultan Husayn Buzurg (A.H. 736-757 = A.D. 1335-1356), and continued to enjoy inestimable honours from the Sultan and his talented wife, the beautiful Dilshād *Khātūn* whom the King had married in the latter part of his life. Husayn Buzurg and his son and successor, Shavkh Uways, both began to learn the art of poetry from the poet, and the tutorship of two such royal personages acquired a world wide fame for the celebrated Salman, and to this the poet refers in the following verses --

من از یمن اعدای این خاندان
گرفتم جهانرا به تیغ زبان
من از خاوران تا در ناحدر
ز حورشیدم امیر: مسهور تو

When Shavkh Uways succeeded his father in A.H. 757 - A.D. 1356 the poet obtained further favours from him and his mother Dilshād *Khātūn*. In appreciation of the poet's merit the latter is said to have given him two villages of Ray for composing *Qasidas* in answer to *Zahir-i-Fāryābī*. After the death of his patron, Sultan Uways, in

A H. 776 = A.D. 1374, Salmân continued to enjoy for some time the same favour from his son, Sultân Husayn, who was killed by his brother, Sultân Ahmad, in Šafar A H. 784 = A.D. 1382. At least, owing to the failure of eyesight in his old age, Salmân retired from the court and repaired to his native land, Sâwah, where he spent the last days of his life in tranquillity.

Salmân enjoys the reputation of one of the best Qasîdah writers, and from the poems which he composed in answer to Zahir-i-Fâryâbi, Agir-i-Aumânî, Sanâ'i Gaznawî and Jamâl-ud-Din and Kamâl-ud-Din-i-Işfahânî, it will be seen that he surpassed his predecessors in the sublimity of style and the novelty of ideas. He is said to have held poetical contentions with Sirâj-ud-Din Qumrî, and Nâsir Bukhârî is said to have reckoned himself as a pupil of Salmân.

His beautiful artificial Qasîdas (مصابد مصنوع), addressed to the Wazir Gıyâş-ud-Din, which represent curious kinds of Taushihât speak of the wonderful genius of the poet and the peculiar versatility of his mind. Dr Ethé, in his *India Office Lib. Cat.*, No 1241, quotes two verses from one of these Qasîdas and explains the chief subtleties contained in these lines. Daulat Shâh, p. 131, in noticing the life of Sayyid Dulfâqâr of Shîrwân, who flourished during the time of Sultân Muḥammad (d. A H. 617 = A.D. 1220), son of Sultân Tâghesh Khwârizm Shâh (d. A H. 596 = A.D. 1200), and was marvellously skilled in composing artificial Qasîdas, says that Salmân was the first poet who successfully imitated Dulfâqâr in such compositions, and excelled him by adding more Taushihât and subtleties in his (Salmân's) own compositions, as Daulat Shâh remarks --

و مثل ار خواجه سلمان سازجی کسی در صعب شعر مثل
 صیده دوالعفار نگفته است که مجموع صذیع و بدایع شعر را
 شامل باشد و آن قصیده مشتمل است بر توشیحات و دوائر
 و زحارف و از هر یک بیست چندی مزارع و ادب ملون در بحر
 مختلفه اخراج میشود و بیرون می آید و خواجه سلمان صفتی
 چند در صیده خود زیادت ساخته *

Dr Ethé, in his *Bodl. Lib. Cat.*, No 1333 in describing a *Tadhkirah* which contains chiefly the accounts of those poets who are known for the various arts and peculiarities in their poetical compositions, quotes, as a specimen, a few lines from a Qasîdah called *معایج الکلام* of the said Dulfâqâr, and explains their various subtleties.

Besides Qasîdas and Gazals Salmân has left a number of Qit'as and Ruba'is, extracts from which are quoted in the *Tadhkiras*.

Amin Râzi, the author of the *Haft Iqlim*, seems to be ridiculously prejudiced for *Salman*, and ascribes the following two beautiful *Rubâ'is* of *Khayyâm* to *Salman*, although he has once quoted them amongst the quatrains of 'Umar in noticing his life. The two *Rubâ'is* are—

آمد سحری فدا ز میخانه ما
کای رود حرارتی دیوانه ما
بر خیر که پر گفیم پیمانه ر می
زان بیش که پر گفند پیمانه ما
دیگر

ار سکه شکست باز ستم توبه
میرد همیکدد ر دستم توبه
دیروز نتواند شکستم ساغر
امروز بساعری شکستم توبه

Strange to say that *Âdur* in his *Atash Kadah* has blindly followed *Amin Râzi*, and attributes, in a similar way, the above quatrains to *Salman*, although he (*Âdur*) quotes the first *Rubâ'i* under the life of *Khayyâm*.

The two *Magnawis* of *Salman*, viz *حورشید* and *جمشید* and *میران نامه*, are noticed in *Rien Pers Cat.*, p. 625.

A complete copy of the poet's *diwan*, with his *Magnaw* *جمشید و حورشید*, will be noticed later on under the "Mixed Contents."

Salman spent almost his life as a panegyrist to the *Îlqân* rulers, and composed, as noticed in the *Ḥabīb us-Siyar*, vol. iii, Juz 1, numerous poems relating to several contemporary events, such as—

(1) *Qasidah* on the occasion of the flight of *Shaykh Husayn Buzurg* to *Bagdād* in A.H. 739 = A.D. 1338.

(2) *Qasidah* on the occasion of the accession of *Sultan Uways* in A.H. 757 = A.D. 1356.

(3) *Qasidah* when *Sultan Uways* came to *Bagdad* and was received by *Khwayjah Mirjân* (d. A.H. 775 = A.D. 1373) in A.H. 765 = A.D. 1363.

(4) *Qasidah* when *Sultan Uways* went to *Musal* after a stay of eleven months in *Bagdad*.

(5) *Margiyah* on the death of *Amin Qâsim* (brother of *Sultan Uways*) who died of phthisis in A.H. 769 = A.D. 1367.

(6) *Margiyah* on the death of *Birâm Shah* in the same year.

(7) *Marṣiyah* on the death of Amir Zāhid (brother of Sulṭān Uways) in A.H. 773 = A.D. 1371.

(8) The most pathetic elegies on the death of his patron Sulṭān Uways, which took place on Jamādi II, A.H. 776 = A.D. 1374; one of them runs thus.—

ای فلک آهسته رو گاری نه آسان کرد
 ملک ایران را بمرگ شاه ویران کرد
 آسمانی را فرود آورد از اوج خویش
 بر زمین افکند تا خاک یکسان کرد
 بیست گاری مختصر گر با حقیقت میروی
 صد خون و مال و عرض هر مسلمان کرد

(9) *Qasidah* on the accession of Sulṭān Husayn in A.H. 776 = A.D. 1374, who was killed by his brother, Sulṭān Ahmad, in the month of Safar, A.H. 784 = A.D. 1479

Dr Rieu, p. 626, says that Salmān composed a *Qit'ah* on the event of the inundation at Bagdād in A.H. 775 = A.D. 1373, but the author of the *Habib us Siyar* (*loc. cit.*) places that event in A.H. 776 = 1374 and says that *Khwājah Nasir Bukhārī* also composed the following *Qit'ah* on the event of that catastrophe —

دجله را امسال رفتاری عجب مستانه بود
 پای در زنجیر و کف بر آب مگه دیوانه بود

Daulat Shāh, p. 271, however, says that the second part of the above couplet was extemporized by Nāṣir Bukhārī in the presence of Salmān, who wanted to test Nāṣir by reading out before him the first part

(10) The same author of the *Habib-us Siyar*, vol. iii, Juz 3, p. 35, says that Salmān addressed two *Qasidas* to Shāh Shujā' (d. A.H. 786) on the occasion of his victory in Ādārbāyjan in A.H. 777 = A.D. 1375, and that the second *Qasidah* of the poet met the highest approval of that king

From the dates referred to above it is clear that Salmān was still living in A.H. 777 = A.D. 1375.

Regarding the date of the poet's death, Daulat Shāh's statement is ridiculously inconsistent. He says that Salmān died in A.H. 769 = A.D.

1367, while later on he relates that the poet attended the funeral procession of his patron, Sulţān Uways, which took place in A.H. 775 = A.D. 1373, with mournings. Strange to say, the authors of the 'Urafāt, fol 311^a; Mir'āt-ul-Khayāl, p 73, Riyād-ush-Shu'arā, fol. 176^a, and several others, have blindly followed Daulat Shāh's date without detecting this palpable blunder. The author of the Majma'ul Fusahā, vol II, p 19, is still more inaccurate in placing the poet's death in A.H. 669 = A.D. 1270—a date which is about twenty years earlier than the poet's birth.

Gulām 'Alī Āzād, in his Khazāna-i-Āmirāh, fol 189^b, says that while compiling the said Tađkirah, he came into possession of a copy of Salmān's diwān, dated the Muharram, A.H. 791 = A.D. 1388, written (thirteen years after the death of the poet) by one Nāsir bin Bazurchmihr. This scribe noted a Qit'ah at the end of that MS which gives a very accurate date of Salmān's death, viz Monday evening the 12th of Šafar, A.H. 778 = A.D. 1376, in the following two last lines —

بمهر ششم در شنبه یب از صفر بوده
که نقد عمر بیکدم چو صبح کرد نثار
سلاطین دار فرار است سال تاربخش
چو کرد میل نسوی سلاطین دار فرار

The words یب = 12 and سلاطین دار فرار = 778

I am inclined to support strongly the learned Āzād in his assertion that the author of the above Qit'ah was a contemporary of Salmān, and that the above date is most likely correct. This date has also been given in Khulasat-ul-Afkār, fol 80^b, Nashţar-i-Ishq, fol 813, Natā'ij-ul-Afkār, p. 207, and Sham'i Anjuman, p 193.

For other notices on the poet's life and his works see Makbzan-ul-Garā'ib fol. 335, Subuf-i-Ibrāhīm, fol 375, H. Kh., vol IV, p. 389, and Bahāristan, fol 102. See also Ouseley, Biographical Notices, p 117, Sprenger, Oude Cat., p 555, W. Pertsch, Berlin Cat. pp. 842-843, Scholer Chrestomathie Persane, vol I, Paris, 1883, pp. 114, 115, Pier, II, p. 624, Rieu suppl., Nos 220 Art III, and 265, Et'he, Bodl. Lib. Cat., Nos 807-810, Et'he India Office Lib. Cat., Nos 1237-1242.

Some select poems are published in Bland's "Century of Persian Gazals", No. 4, and in Erdmann Zeitschriften der D. M. G., xv pp 758-772.

Written in a fine minute Naskh, within gold borders, with a small faded heading in the beginning. The headings are written in gold throughout.

The colophon, dated A.H. 811, runs thus:—

تمت الكتاب الغزليات جمادى الثاني سنة احدى و عشر
ثمانماية

Presented by
Muḥshid Nawāb of Patna.

No. 148.

fol. 186, lines 14, size 9×6, 5½×2½

مهر و مشتري

Mihr-u-Muḥṣṭarī.

Beginning —

بم نام پادشاه عالم عشق
که بر دلها بهد ذوق عم عشق

Different readings of the second parts of the first eight verses are given here on the margin. Comp. Rieu, p. 626, Sprenger, Oude Cat., p. 312, Ethé, Bodl. Lib. Cat., No. 811, Ethé, Ind. Office Lib. Cat., No. 1244, etc., where the second part of the above quoted verso differs in different MSS. See also the Cat. of Persian and Arabic MSS. in the Ind. Office Lib. (p. 31), by Dr. E. D. Ross and E. G. Browne, where the first eight bayats are altogether in a different metre.

The author of this romantic Maḡnawī "Sun and Jupiter", Shams-ad-Din Muḥammad Aṣṣār معتمد معمار التبریزی, a native of Tabriz, flourished during the reign of the Ilqānī Sovereign Saltān Shāykh Uways (A.H. 757-776 = A.D. 1356-1374), and was a contemporary of the celebrated Salmān of Sāwah 'Aṣṣār, though a good poet of his time, never found favour in the eyes of the public, nor were his works appreciated by his contemporaries for which the poet bitterly complains in the prologue of the present poem. 'Aṣṣār further adds that, finding himself neglected, he went into solitude, till one of his friends, who visited him one night, encouraged him to complete his poetical works by adding to them a Maḡnawī. The poet reluctantly yielded to the request of his friend, to whom he related the story of Mihr-u Muḥṣṭarī.—

بس آنکه کردم از راه درایت
بمهر و مشتری ناوی حکایت

Besides the present poem 'Assâr is said to have left many *Qasidas* and *Gazals*

'Assâr's death is generally fixed in A.H. 784 = A.D. 1382.

The author of the *Suhuf-i-Ibrâhim*, fol. 591*, places the poet's death in A.H. 764 = A.D. 1362. But this seems improbable, since we learn from the epilogue that the poem was completed on Friday, the 4th *Shawwâl*, A.H. 778 = A.D. 1376

بروز جمعه دال از ماه شوال
ر هجرت رفته حار عین با ذال
قرب پنج ساعت رفته از روز
وقت اختیار و فال میروز

Other copies noticed in other catalogues bear 10th *Shawwâl* instead of 4th.

The *Magnawi* is said to contain five thousand one hundred and twenty distichs.—

که انبات ددیش را عدد چیست
نگویش پنج الفست و صد و بیست

fol 10^b Begins the story —

چنین دارم ز تاریخ کهن یاد
که در امطر شاهى بود با داد

Compare the catalogue by E. D. Ross and E. G. Browne (*ibid.*) where the second line correctly reads امطر instead of امطر (see Yâqut, vol 1, p. 299). For notices on the poet's life and other copies of the *Magnawi*, see the catalogues referred to above and *Haft Iqlim*, fol 130*, *Makhzan-ul-Gharâ'ib*, fol 523, *Bahâristân*, fol. 103*, *Atash Kadah*, p 49; Ouseley *Biogr. Notices*, 201-226, G. Flügel, i, p. 547, *Cat. des MSS. et Xylographes*, p 359; J. C. Tornburg, p. 111, Pieper, *Comment de Mihri et Muschteri, amoribus*, Berlin, 1839, and *Stammen aus dem Morgenlande*, Hirschberg, 1850, pp. 266, 449. See also Hâj. Khal. vol vi, p. 227

A Turkish translation of the poem is noticed in the Paris Catalogue, No. 313, and in J. Aumer, *Türkische Handschriften*, No. 178.

fol. 44^b, 93^b, 127^b and 162^b of this MS. contain slightly faded illustrations in a good Persian style.

A note in white at the head of the illustration on fol. 44^b runs thus —

برسم کتابخانه خاقان الاعظم ولی محمد بهادر خان خلد الله
تعالی ملکہ *

This Wali Muhammad was probably the second king of the Astrākhan Dynasty, who succeeded Bāqī Muhammad in A.H. 1014 = A.D. 1605, and reigned till A.H. 1017 = A.D. 1608.

Written in a beautiful and clear Nasta'liq, within gold and coloured borders, with a small faded heading at the beginning.

Dated A.H. 1017

Scribe: محمود بن محمد مومن البغاری

According to Taqī Kāshī (Oude Cat., p. 26) the poet Nigāhī, of Arān, near Kāshān, who died in A.H. 979 = A.D. 1571, left in imitation of this مشعری a Maḡnawī to which he gave the same title.

No. 149.

fol 67 lines 14, size 10½ × 6, 6½ × 3½

دیوان رکن الدین صاین

The Diwān of Rukn-ud-dīn Ṣā'in.

Beginning —

سانیا یک نفسم بی می و معشوق مداد
که مرا بی می و معشوق دمی بیست قرار

Rukn-ud-Dīn Harawī, better known as Rukn-i-Ṣā'in مولانا رکن الدین of Herāt, flourished during the time of Sulṭān Abū Sa'īd Bahādur Khān (A.H. 716-736 = A.D. 1316-1335). After the death of this monarch Rukn-ud-Dīn entered the service of Sulṭān Tuḡā Timūr Khān (A.H. 737-753 = A.D. 1336-1352), who, to make up for his own want of education, eagerly sought the learned society of the poet. It is said that on one occasion the poet passed

some disparaging remark upon the aptitude of the monarch, who somehow or other overheard it, and caused the poet to suffer imprisonment for some time. Rukn-ud-Dīn subsequently became a favourite companion of Sultān Mubārīz-ud-Dīn Muḥammad al-Muẓaffar, the founder of the Muẓaffarī dynasty of Fārs, who ascended the throne in A.H. 713 = A.D. 1313, was deposed and blinded in A.H. 760 = A.D. 1358 by his sons Shāh Shujā' (A.H. 760-786 = A.D. 1358-1384) and Shāh Maḥmūd (d. A.H. 776 = A.D. 1374), and died a prisoner in A.H. 765 = A.D. 1363. It is narrated in the *Rauḍat-uṣ-Ṣafā*, vol. iv, p. 147, that on the occasion when Shāh Shujā' and Shāh Maḥmūd went to seize their father Mubārīz-ud-Dīn, Rukn-ud-Dīn was the only person in attendance on that unfortunate monarch. In the midst of the horror the poet threw himself down from the upper floor and began to use abusive language towards Shāh Shujā'. Rukn-ud-Dīn, however, narrowly escaped death from a severe wound inflicted by Shujā', who on recognizing the poet begged his forgiveness and ordered the physicians to attend on Rukn-ud-Dīn. After his recovery Rukn-ud-Dīn attached himself to the services of Shāh Shujā', but died shortly after while accompanying the prince to Yazd.

Taqī Kāshī's statement that Rukn-ud-Dīn Ṣā'in and Rukn-ud-Dīn Harawī were two different persons (*vide* Sprenger, *Oude Cat.*, p. 18, Nos 91 and 94) is not supported by any of the poet's biographers. Moreover, we distinctly read in the *Rauḍat-uṣ-Ṣafā* (*loc. cit.*) that Rukn-ud-Dīn Harawī was known among the poets as Rukn-i-Ṣā'in مولانا رکن الدین هروی که در میان شعرا برکن ملین اشهار دارد الی

Daulat Shāh, p. 237, followed by the authors of the *Ātash Kadah*, p. 113, and the *Makḥzan-ul-Ġarā'ib*, fol. 274, says that Rukn-ud-Dīn was a Qāḍī's son of Simnān, and adds that besides the *diwān* the poet has left a *naṣb*. According to Taqī Aḥḥādī, f. 261, Rukn-ud-Dīn was a companion of Sayyid Husaynī Sādāt (see No 117 above) and of Shāh Sayyid Ni'mat Ullāh Walī (see No 167 below). This statement is followed by Ārzū, who, however, calls the poet a native of Isfahān.

The poet died, as stated by the author of the *Ṣuḥuf-i-Ibrahim*, fol. 343^a, in A.H. 764 = A.D. 1362.

For further notices on the poet's life see, besides the references mentioned above, Ḥabīb-us-Siyar, vol. iii, Juz 2, p. 25, *Haft Iqlīm*, fol. 189^a, etc.

The *diwān* consists mostly of *Qasidas* and a few *Qit'as*, *Gazals*, *Fards* and *Rubā'is*, without any alphabetical arrangement. Most of the *Qasidas* are devoted to the praise of Ġiyāṣ-ud-Dīn bin Raḥīd-ud-Dīn (Wazīr of Sultān Abū Sa'īd) and Mubārīz-ud-Dīn. Some satirical poems are addressed to Abū Ishāq (A.H. 742-754 = A.D. 1341-1353), his

Wazir Shams-ud-Dīn Muḥammad bin Ṣa'in and to Shāh Maḥmūd, brother of Shāh Shujā'.

Copies of Rukn-i-Ṣā'in's diwān are very rare.

Written in a clear Nasta'liq, within gold borders, with a finely decorated heading, and a double-page illumination in the beginning.

Dated Ṣafar, A.H. 883.

No. 150.

fol. 14, lines 15; size $6\frac{1}{2} \times 3\frac{1}{2}$, $5\frac{1}{2} \times 2\frac{1}{2}$

دیوان علی همدانی

Diwān-i-'Alī-i-Hamadānī.

A small collection of the religious and mystical poems of Sayyid 'Alī of Hamadān

Beginning:—

لی گرفتاران عشق فارغ از مال و منال
والهان حضرت را از خود و جفت ملال

Cf. Rieu, ii, p. 825^a, iii, where the last word ملال is wrongly substituted by منال

Amīr Sayyid 'Alī bin Shuhāb-ud-Dīn al-Hamadānī, امیر سید علی الملک به علی الثانی الهمدانی بن شهاب الدین بن محمد الحسینی known as 'Alī II, one of the most distinguished saints of his age and founder of a Ṣūfī sect, was born on the 12th Rajab, A.H. 714 = A.D. 1314. He was a direct descendant of the prophet, and for his full pedigree we refer to the Mastūrāt in Ethé, Ind. Office Lib. Cat., No. 1850, the Khulāsat-ul-Manāqib in Ethé, Bodl. Lib. Cat., No. 1264, and the Majālis-ul-Mu'minīn, fol. 373^a. Dr. Ethé, in his Bodl. Lib. Cat., *loc. cit.*, in noticing the aforesaid Khulāsat-ul-Manāqib, says that it was compiled by Sayyid 'Alī himself, while the author of the Majālis-ul-Mu'minīn, *loc. cit.*, is of opinion that the author of the said work was Maulānā Nūr ud-Dīn Ja'far al-Badakhshī, a very learned pupil of Sayyid 'Alī

Sayyid 'Alī was the disciple of *Shaykh Shāraf-ud-Dīn Maḥmūd* of *Mazdaqān* (in Ray), but also received his spiritual instructions from *Shaykh Taqī-ud-Dīn 'Alī Dūstī*, whose principles he generally followed. After *Taqī-ud-Dīn's* death Sayyid 'Alī reverted to his former master, and at his instruction he travelled all over the Moslem world, gathering a large number of followers from every quarter. He went to *Kashmīr*, according to the *Mastūrāt* (see *Ethé Ind. Office Lib. Cat., loc. cit.*), in A.H. 741 = A.D. 1340 (but *Dr. Rieu*, p. 447, places this event in A.H. 781 = A.D. 1379), where almost all the inhabitants of that city flocked round him and became his disciples. A saint with an immense fame, at the head of a large number of *Darwishes*, he was highly respected by the kings and nobles of his time and was almost worshipped by his followers. On his way to Persia from *Kashmīr*, Sayyid 'Alī died on the 6th *Dulhijjah*, A.H. 786 = A.D. 1374, at the age of seventy-three, and was buried in *Khuttilān*. It is said that at the time of his death he uttered the words *بسم الله الرحمن الرحيم* which formed the chronogram of his death.

Other Persian works by Sayyid 'Alī are —

ذخيرة الملوك, the well-known work on ethics and politics (see *Rieu*, p. 447, *G. Flügel*, iii, p. 284, *Ethé*, *Bodl. Lib. Cat.*, Nos. 1451-1453; *W. Pertsch*, *Berlin Cat.*, p. 7, No. 5, *C. T. Tornberg*, p. 290, *Cat. Codd. Or. Lugd. Bat.*, iv, p. 220 etc.), *حل النصوص* a commentary on the well-known mystic work *معصوم الحكم* of *Ibn-i-'Arabi*, who d. A.H. 638 = A.D. 1204, *مشارك الأذواق*, a commentary on the wine-*qaṣidah* of 'Umar Ibn-ul-Fārid, who died in A.H. 786 = A.D. 1385, *رسالة الاصطلاحات*, a treatise on Sufic terms and expressions (see *W. Pertsch*, *Berlin Cat.*, p. 275, No. 4), the mystical treatise *علم القيانه* composed in A.H. 778 = A.D. 1376 or *Physiognomy* (see *Ethé*, *Bodl. Lib. Cat.*, No. 1241, 28), letters, (see *Rieu*, ii, p. 835^b, No. IV), for small mystical tracts (see *Rieu*, ii, p. 836^a, *W. Pertsch*, No. 9, 7; *Berlin Cat.*, pp. 235, 5, and 379, 2, *Fleischer*, *Cat. Dresden*, No. 198, 20, etc.), *دس فاعده*, or ten rules of contemplative life (see *Rieu*, ii, p. 829, No. XI, and *G. Flügel*, iii, p. 420). Some of Sayyid 'Alī's works are also noticed in *Blochét's Cat. des Manuscrits Persans*, Paris, Nos. 166-57. On Arabic works of Sayyid 'Alī, see *Arabic Cat. of the British Mus.*, p. 406, *Loth*, *Arabic Cat.*, pp. 94 and 195, *Rieu Supplement*, p. 12, etc.

For further notices on Sayyid 'Alī's life and his works, see, besides the references given above, *Ḥabīb-us-Siyar*, vol. ii, Juz 3, p. 87, *Nafahāt-ul-Uns*, p. 515, *Daulat Shāh*, p. 325; *Haft Iqlīm*, fol. 277^a. *Taqī Auhādī*, fol. 478^a; *Majma'un Nafā'is*, vol. ii, fol. 306^a; *Riyād-ush-*

Shu'arâ, fol. 263^b; *Makhzan-ul-Garâ'ib*, fol. 548; *Miftâh-ut-Tawârikh*, p. 143; *Majma'ul-Fuṣṣahâ*, vol. i, p. 340, etc. See also *Hâj Khal.*, vol. iv, p. 426, and *Rieu*, p. 447.

Written in a clear Nasta'liq, within gold and coloured borders, with an ordinary small frontispiece.

Not dated, apparently 16th century

No. 151.

fol. 201; lines 15, size $8\frac{1}{2} \times 5\frac{1}{2}$, $6 \times 2\frac{1}{2}$

دیوان حافظ

Diwân-i-Hâfiz.

The lyrical poems of the celebrated Hâfiz of Shirâz.

This extremely rare MS. is no doubt one of the most valuable possessions of this library. It bears numerous marginal notes in the handwriting of the emperors Humâyûn and Jahângîr, who, after consulting the odes (according to a popular belief of the Muhammadans, they reveal the hidden secrets of fate like an oracle), have made notes on the margin which explain in most instances the particular reasons for consulting the odes and the results that followed after consulting them. There is an autographic note on a fly-leaf at the end by Sulṭân Husayn Bâyaqrâ.

It seems proper to mention here that in pursuance of an old and popular belief, the Muhammadans occasionally take omens from passages of the Holy Qurân, the Şûfic *Maghawî* of Jalâl-ud-Dîn Rûmî and the mystic poems of Hâfiz. In ancient times the Romans and the Arabs used to take omens from the flights and cries of birds and from many other incidents; but such auguries were discouraged among the Arabs by the introduction of Islâm. In the middle ages of Christendom the *Iliad* and the *Odyssey* of Homer continued to be regarded with high veneration. Verses from the poems were selected at random and men's destinies were foretold. This belief developed to such an extent that the physicians of the time freely recommended, as a remedy for ague, the placing under the patient's head every night of a copy of the fourth book of the *Iliad*.

Notwithstanding the difference of opinions among the Muhammadan jurists as to the legality of taking omens from a book or an incident the *diwân* of *Hâfiz* has gained the widest popularity as a book to be consulted by those who seek to look into the future, and as such has been the subject of numerous compositions. *Hâj. Khal.*, vol. iii, p. 272 says that *Muhammad bin Shaykh Muhammad al-Harawi* wrote a treatise on the omens taken from the *diwân* of *Hâfiz*, mentioning the occasions on which the odes were consulted and the results that followed. The same *Hâj. Khal.* further states that *Katavi Maulâ Husayn*, who died after A.H. 980 = A.D. 1572, also wrote a treatise in Turkish on the omens of the poems of *Hâfiz*, illustrating the discussions with beautiful anecdotes.

There seem to be various ways of taking omens from the *diwân* of *Hâfiz*. The most common way is to take an omen from the verse which first meets the eyes of the person consulting the *diwân*. In some cases the entire *Ġazal*, to which that particular verse belongs, serves the purpose of an omen. Some people take the omen from the *maṭlaʿ* or the first verse of a *Ġazal* opened at random; while others count forward from the *maṭlaʿ* and take the omen from the seventh verse. *Mehdî Ali Khân*, the author of the *Târikh-i-Nâdirî*, fol. 66*, under the year A.H. 1142 = A.D. 1729, while narrating the story of *Nâdir Shâh*'s taking an omen from the poems of *Hâfiz*, quotes the following two verses of the poet which met *Nâdir*'s eyes on opening the *diwân*:—

اگرچه ناده فرح بخش و باد گل بیز است
 بباغ چنگ مخور می که معکس نیز است
 عراق و فارس گرفتی شعر خوش حافظ
 بیا که نوبت بغداد و وقت تبریز است

It will be seen that the second verse, according to which *Nâdir* acted and conquered *Fârs* and *Baġdâd*, is the seventh verse of the *Ġazal* which begins with the first verse.

One very interesting way of taking omens from the poems of *Hâfiz* is given thus at the end of the copy, No. 155

ترکیب فالنامه حضرت خواجه حافظ - نیت در دل داشته
 فاتحه بنام حضرت خواجه حافظ و شاخ نبات خوانده بعمل
 آرد فال نیک یا بد معلوم خواهد شد - در خانه از خانها انگشت
 نهد و آن خانه را گذاشته شمار نماید نیم خانه را حرف دویسد

داین طور تمام نقش هرگاه تمام شود از سر نقش همان طور حروف
نهم نویسد مگر بالا این حروف را تا که انگشت نهاده بود همدها
جمع کند مصرع سر عزل بر می آید

م	م	ک	ط	ر	ک	ی	ب	خ	ا	ر	ر	ا	و	ف
ا	ر	ی	ا	ح	ا	ل	ی	ت	ر	ن	ز	ز	ب	ز
ع	ب	م	ب	ی	ت	م	ا	ی	ا	ن	غ	ا	ا	ا
و	ط	ن	ک	م	م	ن	ی	ا	د	ا	م	ر	ا	ت
ن	د	ز	ز	ی	ن	م	ی	د	و	ا	د	ا	ر	ز
د	و	د	ک	ز	ز	ی	ف	ل	د	و	ا	ل	ت	م
م	ف	غ	ک	ج	ر	خ	م	ی	د	خ	ر	ن	و	م
ن	ن	خ	ر	پ	ب	د	د	ک	و	ا	ا	ی	ی	ت
د	خ	ف	ا	ی	ن	ن	و	ب	ا	و	ت	ن	ل	ه
ش	ف	س	م	د	ا	ک	ب	ک	ه	ر	و	ن	م	غ
س	ت	ش	ز	خ	ی	ش	ا	م	پ	ک	ا	ب	ن	خ
ا	ز	ب	ر	ا	د	ح	د	ا	و	ی	س	د	م	ی
ت	ه	ن	ر	ا	ر	ی	م	ط	خ	پ	ه	م	د	ا
ب	ه	ل	و	ی	ر	ب	پ	ا	م	ن	ب	ی	ا	و
ک	ب	ی	ن	و	ی	ش	م	م	ف	ر	د	ش	ز	م

A person places his finger on one of the letters. He begins counting from the next letter and counts nine. The ninth letter will be one of the letters of a word in a hemistich. He counts nine again, and takes the ninth letter, and so on until he reaches the letter upon which he first placed his finger. He will then have all the letters of all the words of the first hemistich of a matla' and in their proper order, and all he will have to do will be to decide which is the first word of the hemistich because the first-found letter will not necessarily have been the first of the first word, but it may have been a letter in the middle of one of the

words. The hemistich thus obtained, when added to the second part, which can easily be found in the *diwân*, will serve the purpose of an omen. For instance, if the finger is placed on the 157th letter, that is ش; leaving it out and counting from the next, every ninth letter is taken. These letters will stand thus.—

ا و ر م ب ک ف | ط ا ل ع ا ک ر م د د ک و د د ا م و ش

That is to say,

ا و ر م ب ک ف | ط ا ل ع ا ک ر م د د ک و د د ا م و ش

Now if a little discretion is used it will be found that these letters, beginning from the printed line, form the following *matla'* of *Hâfiz*:—

ط ا ل ع ا ک ر م د د ک و د د ا م و ش

and the second part,

ک ر ب ک ش م ز ه ی ط ر ب و ر ن ک ش د ز ه ی ش ر ف

can be found in the *diwân*.

The name of *Hâfiz* is familiarly known to all Persian students as "*Lisân-ul-Ġayb*", or "*The Voice of Mystery*". In connection with this title, the author of the *Natâ'ij-ul-Afkâr* (a very modern work) relates the following interesting story. That on the death of *Hâfiz*, people, on account of his apparent sinfulness, objected to approach his bier. It was then decided that scattered verses from his odes, written on separate slips of paper, should be placed in a vessel and one drawn out by an unlettered child, and the dispute be decided by the sense of the verse. This was done, and the slip containing the following verse was drawn —

قدم در یغ مدار از جنازه حاض

که گرچه غرق گناهست می رود به بهشت

All accepted the omen of this verse and offered prayers for him. So, the author of the above-named work says, from that very day *Hâfiz* became known as "*Lisân-ul-Ġayb*". But this story seems to be quite unfounded; as *Muhammad Gulandâm*, who was a friend and contemporary of *Hâfiz*, and who collected and prefaced the poet's *diwân* after his death, does not designate the poet by any such title as "*Lisân-ul-Ġayb*"; nor does he make even the slightest reference to this title. It seems almost certain that during his lifetime and for some years after his death *Hâfiz* was not called "*Lisân-ul-Ġayb*" or "*Tarjamân-ul-*

Asrâr". In the MS. copy of *معجل نصیبی* (No. D. 278 in the Asiatic Society of Bengal), in which the historical accounts from the beginning of the world down to the author's time (the last date mentioned is A.H. 845 = A.D. 1441) are arranged in chronological order, the author *احمد بن محمد یحیی معروف به نصیم خوانی* under the year A.H. 792 = A.D. 1389, designates Hâfiz as *مولانا اعظم انتصار الاصل شمس الملة و الدين محمد العافظ الشيرازي* and does not mention the poet's name with either of the above titles. Even 'Abd-ur-Razzâq of Samarqand (d. A.H. 887 = A.D. 1482), in his *Matla'-us-Sa'dayn* (composed in A.H. 875 = A.D. 1470), does not designate the poet with any such titles. But the celebrated Jâmi, in his *Nafahât-ul-Uns* (composed in A.H. 875 = A.D. 1470), distinctly designates Hâfiz as *لسان الغیب و نرحمان الاسرار*; while in his *Bahûristân* (composed A.H. 892 = A.D. 1436) the same Jâmi tells us that, as the verses of Hâfiz flowed spontaneously without exertion as if they had come from the other world, he is called "*Lisân-ul-Gayb*"* but this explanation of Jâmi is very reasonably disputed in the *Khazâna-i-'Amirah* by Âzâd of Bilgrâm, who conceives that a better reason for the term "*Lisân-ul-Gayb*" might be adduced from the fact that the poet's odes, when consulted, reveal the hidden secrets of fate like an oracle, and the learned biographer quotes the following verse of a well known poet in support of his view —

مردان خاک هم خبر از آسمان دهند
مال کلام حافظ شیراز کن لحاظ

Mirzâ Mehdi Khân relates that Nâdir Shâh after expelling the Afghans from 'Irâq and Fârs, went to visit the tomb of Hâfiz. At this time Shâh Talimâsp wished to send Nâdir to Âdârbâijân, while the people of Khurâsân wished him to return to their own country. In this dilemma Nâdir consulted the diwân of Hâfiz, and the following verse met his eye at once:—

عراق و فارس گرونی بشعر خوش حافظ
بیا که دوست بغداد و وقت تبریز است

* Dr. Steingass, in his Persian-English Dictionary, while explaining the term *لسان الغیب*, says that this title was given to Hâfiz by Sa'di. In this the learned doctor commits a grave chronological error. Hâfiz was not born until many years after the death of Sa'di, which took place in A.H. 691 = A.D. 1291.

Nâdir followed the orders of the oracle and succeeded in taking possession of Bagdâd and Tabriz

I have already cited sufficient evidence to prove the general faith in the diwân of Hâfiz as a work to be consulted as an oracle, and have shown that kings, nobles, and even scholars took omens from the odes in moments of suspense and dilemma. In his memoirs, p. 188 (Sayyid Ahmad's edition), Jahângîr himself says that on several occasions he consulted the odes of Hâfiz, and that the results which followed were exactly according to the sense of the verse. I quote here the emperor's own words —

در بسیاری از مطالب بدیوان حواجه رجوع نموده ام و بحسب
اتفاق آنچه برآمده نتیجه مطابق همان بخشیده و کم است که
تخلف نموده *

Moreover, this precious copy of the diwân, which bears marginal notes in the handwriting of the emperors Humâyûn and Jahângîr, indicating in most instances the reasons for and the results of consulting the odes, is a strong evidence in support of the faith in the oracles of Hâfiz's odes

Unfortunately portions of some of these valuable marginal notes have been cut through by the foolish binder. I have, however, made attempts to replace the original words. I have also made an attempt to corroborate the statements of these notes from historical accounts obtained from original sources, such as: (1) The Akbar Nâmah of Abul Faḍl, (2) The Muntakhab-ut-Tawârikh of Badâ'uni, (3) Tuzuk-i-Jahângîr, or the memoirs of Jahângîr, completed in A.H. 1033 = A.D. 1623; (4) The Târikh-i-Salim Shâhî, or the apocryphal memoirs of Jahângîr, (5) The Iqbâl Nâma-i-Jahângîr, composed in A.H. 1037 = A.D. 1627, by Musta'id Khân, (6) The Maâgîr-i-Jahângîr, composed in A.H. 1040 = A.D. 1630, by Kâmgâr Husaynî, (7) The Târikh-i-Humâyûnî, composed in A.H. 995 = A.D. 1586, by Jauhar, and other works of less importance.

These marginal notes are as follows —

Note I on fol. 24^b.

This note in its original form reads thus:—

....ای نوز چشمی شاه... شادیم امید که از تفرقه امن اید

This can be correctly read as follows.—

برلی نوز چشمی شاه خرم کشادیم امید که از تفرقه امن اید

This note bears no date, and no satisfactory reason for taking the omen is mentioned in the note. But the title شاه and the words امید که از تفرقه امان آید ("I hope that the separation will come to an end") enable us to ascertain the time when this omen was taken.

In the eighth year of Jahāngīr's reign (A.H. 1022 = A.D. 1613), when Khurram was sent against the Rānā, the prince is designated by the author of the *Iqbāl Nāmāh*, p. 72, as Sultān Khurram سلطان خرم 'ا' بدان صوب دستوری فرمودند

In the eleventh year of Jahāngīr's reign we are told that on the last Friday of Shawwāl, A.H. 1025 = A.D. 1616, the emperor gave Sultān Khurram the title of Shāh Khurram شاه خرم, and ordered him to march for the conquest of the Deccan. The author of the *Iqbāl Nāmāh*, p. 90, in connection with this title says that from the time of Timūr till that time no prince had ever received such a title.

ناگزیر شاهزاده جوان بخت جهانکشی سلطان خرم را که
مجدداً هم رانا نموده بودند بفتح دکن نامزد فرمودند [و]
بخطاب والا شاهی که از زمان صاحبقران گیتی ستان تا حال به
هیچ شاهزاده تجویز نشده لطف فرمودند و ده شاه خرم ممتاز
ساختند *

See also *Tuzuk*, p. 167, *Maâgir-i-Jahāngirī*, fol. 92^a.

Again, in the twelfth year of Jahāngīr's reign we are told that after the conquest of the Deccan, Khurram came from Burhānpūr and paid his respects to Jahāngīr at Maudū on Saturday, the 11th of Shawwāl, A.H. 1026 = A.D. 1617, and that as a reward for this conquest the prince received the title of Shāh Jahān شاه جهان. The author of the *Iqbāl Nāmāh* p. 104, thus refers to this:—

پیش ازین دجلدوی فتح رانا بیست هزاری دات و ده هزار
سوار بفواد فدی العاد شاهزاده بلند انبال مرحمت شده بود
چون به تسخیر دکن رایب عزیمت بر افراشتند خطاب شاهی
میمه سائر مراحم گشت اکنون دجلدوی این خدمت شایسته
منصب سی هزاری دات و بیست هزار سوار و خطاب شاهجهانی
عزایت شد *

See also *Tuzuk*, p. 195, *Maâgir-i-Jahāngirī*, fol. 100^b,

The date on which the omen was taken may be held to fall within the period when Khurram held the title of Shâh and before he became known as Shâh Jahân, that is, between the end of Shawwal 1025, and the 11th of Shawwal 1026, and this is the period in which a long separation took place between Jahângir and Khurram. That Jahângir keenly felt the pain of this separation, the extent of which is particularized by the emperor himself as covering a period of fifteen months and eleven days, can be ascertained from the following words which give expression to the emperor's intense joy in receiving Khurram on his return.—

و بتاریخ روز مبارک شنبه هشتم مهر ماه الهی سنه دوازده
جلوس موافق یازدهم شهر شوال سنه هزار و بست و شش هجری
بعد از گذشتن سه پهر و یک گهری در قلعه ماندو مبارکی و
ووجی سعادت ملازمت دریاوت مدت مغفرت پانزده ماه
و یازده روز کشید بعد از تقدیم آداب کونش و زمین بوس بالای
جهورکه طلبیدم و از غایت محبت و شوق بی اختیار از جای
خود برخاسته در آغوش عاطفت گرفتم چندانکه او در آداب
و فروتنی مبالغه نمود من در عنایت و شفقت افزودم و نزدیک
حکم نشستن فرمودم الخ *

Our conclusion is that it was during this separation that Jahângir consulted the diwân, and that he was consoled by the sense of the following verse:—

چشم بد دور کز آن نغرفه خوش بار آورد
طالع نامور و دولت مادر زادت

It is the fifth verse of the ode beginning with the line.—

ساقیا آمدی عید مبارک بادت
وان مواعید که کردی مرواد از یادت

The ode here consists of seven verses. (Brock, No. 75.)

Note II, fol. 38^a.

این غزل خاصه این بیت تغاول همایون شد چند بار

"This ode, and particularly this verse, has several times proved to be a good omen."

The ode referred to in the note consists of nine verses, and begins thus:—

بیا که رایست منصور بادشاه رسید
 بود فتح و بشارت بهر و ماه رسید

Brock, No 277

The particular line from which the omen is taken is the fourth verse of the above *Gāzal*:—

عزیز مصر بر غم برادران عیور
 ز قعر چاه برآمد باوج ماه رسید

This undated note does not mention the reason why the omen was taken, nor does it enable us to ascertain its author

The handwriting of this note very closely resembles that of the note No. III (on fol 67^b), which is unmistakably that of the emperor Humâyûn. Moreover, as it is said that the verse proved a good omen, and as the verse is an allusion to Joseph's success, in spite of the hostility of his brothers, we have good reason to believe that the author of this note is no other than Humâyûn. It was owing to the hostile actions of his brothers, Mirzâ Kamrân, Mirzâ 'Askari and Mirzâ Hindâl, that this emperor, after having been defeated by Shîr Shâh in A.H. 947 = A.D. 1443, had to leave India and take shelter in Persia under Shâh Tahmâsp. On his return from Persia Humâyûn had severe struggles with his brothers, whom he completely subjugated and regained the throne of India in A.H. 962 = A.D. 1554. It was most probably during these struggles that the emperor took this omen.

Note III, fol. 67^b.

This note distinctly reads thus:—

از فال مصحف که رنگ برآمد از دیوان حافظ این شاه بیت
 آمد و چندین بار ایات مناسب آمده که اگر شرح آنها شود کتابی
 شود انشاء الله تعالی چون فتح ولایات شرقی و معارضان آن دیار
 نامر کورگار شود نذر خوبی بخواجه لسان الغیب فرستاده شود و

جمع الی تغلات نیز رقم کرده شود بمنه و توفیقه شب دوشنبه
هجدهم ذی حجه سنه ۹۶۲ در شهر دینپناه تحریر یافت و السلام *

This note, dated A.H. 962 (A.D. 1554), is written in a bold, steady Naskh, and is quite different from the handwriting of Jahângîr, which is only a crude and unsteady Nasta'liq

Humâyûn's historians unanimously testify to his firm belief in omens. These he drew from passages of the Qurân, the poems of Hâfiz, and from various incidents. In the above note the emperor himself says that on many an occasion he took omens from the poems of Hâfiz, and that on this particular occasion he also consulted passages of the Qurân. We are told that when this emperor, after blinding Kâmrân in A.H. 960 = A.D. 1552, intended to march against Kashmîr, he took an omen from the Qurân, and the سورة يوسف (12th Sûrah) met his eye, and that, having been convinced by Khwajah Husayn Marwî and others, that this was a bad omen, the emperor gave up the idea of invading Kashmîr at that time. See *Ṭabaqât-i-Akbari*, Akbar Nâmah, vol. i, p. 329; *Iqbâl Nâmah*, vol. i, fol. 137^b. Again, we are told that on the day (middle of Dulhijjah, A.H. 961 = A.D. 1553) when the emperor was setting out for the conquest of Hindûstân, he consulted the diwân of Hâfiz as an oracle, and the following verse encouraged him to undertake the enterprise:—

دولت از مرغ همایون طلب و سایه ار
زانکه با زلف و زغن شهر دولت نبود

Some copies read *همت* instead of *دولت* in the second hemistich

The author of the *Iqbâl Nâmah*, vol. i, fol. 143^b, refers to this —

و همایون روز بدیوان لسان الغیب تعاول جستہ نابین بشارت
فتح و فیروزی یافتند - دولت از مرغ الیم *

See also Akbar Nâmah, vol. i, p. 340.

The verse quoted above is the fourth verse of the ode, which begins thus on fol. 47^a of this copy --

خستگان را چو طلب باشد و فوت بدود
گر تو بیداد کنی شرط مروت نبود

Now the *شاه بیت* from which the omen is taken, and to which reference is made in the note, is the following:—

نظر بر قرعه توفیق و یمن دولت شاعست
بدنه کام دل حانظ که فال بختیاران زد

It is the eighth verse of the ode beginning with the line:—

سحر چون خسرو خاور علم بر کوهساران زد
بدست مرحمت یارم در امیدواران زد

(Brock, No. 276.)

The date of taking this omen, *e.g.* A.H. 962 (A.D. 1554), at once recalls the fact that it was during this memorable year that Humâyûn had to make desperate attacks to regain the throne of India.

The historians of Humâyûn's reign, as I have mentioned above, very often give references to the omens which the emperor took on several occasions, but none of them say anything about this particular omen which Humâyûn took from the *شاه بیت* quoted above. The note was written in *Dulhijjah*, A.H. 962, at *Dehli* (شهر دہلی). It would be of interest to explain the position of Humâyûn at that time.

In the middle of *Dulhijjah*, A.H. 961 = A.D. 1553, the preceding year, Humâyûn had set out from Kâbul for the conquest of Hindûstân. Towards the end of Muharram, A.H. 962, he came to Bîkrâm and thence passed to Nilâb. On the 2nd of Rabî' II he reached Lâhûr. He arrived at Sirhind on the 7th of Rajab and, after defeating Sikandar Shâh on the 2nd of Sha'bân, reached Dehli in triumph in the beginning of Ramadân. As the note is dated 18th *Dulhijjah*, it is evident that he wrote this note three and a half months after his arrival at Dehli.

Even after the conquest of Dehli, Humâyûn had to suppress several rebellions. 'Âdili held Bihâr, Jaunpûr and a great part of the country east of the Ganges. Sultân Muhammad Khân Sûr, the then governor of Bengal, who marched against 'Âdili and spread his detachments over Jaunpûr (a province of the *مالک شرقی*), was defeated by 'Âdili with the assistance of his general Himû and was heard of no more. Such was the state of affairs in the *مالک شرقی* when Humâyûn regained the throne of India in A.H. 962. So we may conclude that Humâyûn at this time was planning to settle affairs in Bengal, and that for this reason he consulted the *diwân*.

Note IV, fol. 67^b

This note in its present form runs thus.—

.... حمير بر سر رانا رفته بودم در شکار بد العاس
 براسیده از سر من افتاد مگوس این را خوب ندانسته تغافل
 دیوان خواجه نمودم این غزل برآمد و روز دیگر تعوید پیدا شد
 حرّۃ نور الدین جهانگیر این اکبر بادشاه غازی فی ماء مصرم
 سنه ۱۰۲۳ *

It can be read thus.—

در اجمیر بر سر رانا رفته بودم--در شکار تعوید العاس
 نراشیده از سر من افتاد شگون این را خوب ندانسته تغافل
 بدیوان خواجه نمودم این غزل برآمد و روز دیگر تعوید پیدا شد
 حرّۃ نور الدین جهانگیر این اکبر بادشاه غازی فی ماء مصرم
 سنه ۱۰۲۳ *

In this note Jahāngir says that during a shooting excursion he lost the brilliant diamond amulet, and that for this reason he consulted the *diwān* of Hāfiz.

Jahāngir was at the time at Ajmir in order to have a closer control over the operations against the Rānā. He started from Dehli on the 2nd of *Shā'bān*, A.H. 1022 = A.D. 1613, the eighth year of his reign, and entered Ajmir on the 5th of *Shawwāl*. Even after the submission of the Rānā in Bahman, A.H. 1023 = A.D. 1614, Jahāngir was staying at Ajmir. While there the emperor spent most of his time in shooting, and minute details of his shooting excursions are given in the histories and particularly in the *Tuzuk*

In one place (*Tuzuk*, p 125) Jahāngir says—

غرة اسفندار مز مطابق دهم محرم سنه ۱۰۲۳ به شکار فینه گار از
 اجمیر برآمدم روز نهم معاودت نمودم و بپشیمه حافظ جمال که در
 در کوهی شهر واقع است منزل نمودم و شب جمعه را در
 آنجا گذرانیده آخر روز به شهر داخل شدم درین بست روز ده
 بيله شکار شد *

Again in the Tuzuk, page 135, he says:—

سیوم اسفندار مز (محرم سنه ۱۰۲۴) باجمیر از شکار معارفت
واقع شد هفدهم بهمن تا غایت تاریخ مذکور که ایام شکار
بود یک ماده شیر با سه بچه و سیزده نیله گاو شکار شد *

But on none of these occasions does the emperor or his historians give any reference to his losing the diamond amulet. If he wrote this note (which he evidently did at a time when he was no longer staying at Ajmir, as the words 'رفته' in the note would suggest) shortly after taking the omen, it may be held that he lost the diamond amulet during the shooting excursion to which he alludes in the Tuzuk, p. 135, quoted above.

The ode from which the emperor took the omen consists of ten verses, and begins thus —

ستاره بدرخشید و ماه مجاس شد
دل رمید ما را رفیق و مونس شد

(Brock, No 241.)

On the margin, towards the left of this ode, is the following note —

قال که بجهت الماس کشوده بودم

Note V, fol 73^r

Reads thus:—

فرزند خرم را بر سر رانا تعیین نمودم خود در اجمیر نزول
اجلال داشتیم و روز تنگ شد اختیار ندگی
همه در حمر دندن از ارپسیده بود به اسان القیپ حابط
نمودم غزل برآمد و بعد از د روز خبر رسید
که رانا خرم ملازمت کرد در محرم سنه ۱۰۲۴ حوزة نور اندیشی
حبا *

Should be read thus —

فرزند خرم را بر سر رانا تعیین نموده خود در اجمیر نزول
اجلال داشتیم چون کار بر تنگ شد اختیار بندگی نمود هنوز

خبر دیدن او فرسیده بود که تغافل به نسان الغیب حافظ نمودم
 این غزل برآمد و بعد از دو روز خمر رسید که رانا خرم را
 ملازمت کرد در محرم سنه ۱۰۲۴ حرره نور الدین جهانگیر *

The reference of this note is to that memorable occasion of the subjugation of Rânâ Amarsingh. Prior to this time the Rânâs of Udaypûr had never been subdued by the kings of Dehli, and although Akbar had an army constantly employed against the Rânâ, he could not gain any considerable advantage. In A.H. 1022 = A.D. 1613 Jahângîr sent Khurram against the Rânâ. After arriving at Udaypûr, the capital of the Rânâ, in 1023 (A.D. 1614), Khurram sent troops to all parts of the country and so completely hemmed the Rânâ in the mountains that all supplies were cut off. In the meantime a malignant disease played havoc among the Rânâ's soldiers and they began to desert him. Thus reduced to extremities, and afraid of becoming a prisoner in the hands of the Mughals, the Rânâ sent two of his principal servants to the prince to intimate that he was willing to make submission provided that he was assured of honourable terms. So Khurram sent Mullâ Shukr Ullâh (who shortly after was honoured with the title of Afdal Khân) and Sundar Dâs (afterwards Rây Râyân) to the Rânâ with honourable promises. When Khurram heard the news of the Rânâ's arrival he sent several of his nobles to receive the chief. On Sunday, the 26th of Bahman, A.H. 1023, the Rânâ with his sons and attendants paid homage to Khurram at Gogunda. In his *Tuzuk*, p. 134, Jahângîr says that at the end of the above month, while he was engaged in shooting outside Ajmî, he received the news of the Rânâ's submission to Khurram.

اواخر این ماه که در بیرونهای اجمیر بشکا مشغول بودم
 محمد بیگ ملازم فرزند بلند انبال سلطان خرم رسید و عرضداشت
 آن فرزند گذرانیده معروض داشت که رانا با پسران شاهزاده را
 ملازمت نمود *

Now, as in the note Jahângîr says that two days after taking the omen he received the news of the Rânâ's submission, it necessarily follows that he consulted the *diwân* between the 26th and the last day of the month of Bahman, A.H. 1023 (A.D. 1614).

Jahângîr made this note at a later period, as would appear from the date *Muharram*, A.H. 1024 (A.D. 1615).

The Ġazal from which the omen is taken consists of eight verses, and begins thus:—

کذونکه در چمن آمد گل از عدم بوجود
 برفشه در قدم او ذباد سر بسجود
 نفوش جام صبوحی بدالک دف و جنگ
 نفوس غغب سانی بغمه نی و عود

(Brock, No 121)

Note VI, fol 81^b

Portions of this note have been hopelessly cut through by the binder. The characteristic crudeness of Jahāngir's handwriting makes any note of his difficult to read. This note is more difficult to decipher than most; and the crooked position of the lines, and the shakiness of the letters, suggest that the note must have been written when the emperor was under the influence of wine. In his *Tuzuk*, p. 151, the emperor himself admits the bad results of his excess in drinking, and says that while intoxicated his hand trembled so much that he could not hold the wine-cup to his lips but was helped by another.

.... گا، کائی کشید که در خمها از سیاهی رسته و لرزیدن
 دست پیاله خود نمی توانستم خورد بلکه دیگران مبخوراندند *

The note in its existing form runs thus —

.... من کس خان عالم که حافظ نام داسب کساده بودم
 ن عالم را بعد، دارای .. ن ده اناکی کبری فرساده بودم *

I have deciphered the note thus —

بجهت کس خان عالم که حافظ حسن نام داشت کشاده بودم
 خان عالم را پیش دارای ایران دایلیگی کبری فرستاده بودم *

The words *کس خانعالم* evidently mean "the man or the servant of *Khân 'Ālam*", for in a MS. copy of this Library called *Jahāngir Nāmah*, fol. 28^b, we read —

بعد از پنج ماه پدر من کس پیش او فرستاد الخ *

I had much difficulty in ascertaining the name حسن cut off after the word حافظ. In the histories of the emperor's reign there is very seldom to be found a name with the title of حافظ. Once in the Tuzuk, p. 274, we meet the name of one Hâfiz Hasan, who, we are distinctly told, was the servant of Khân 'Âlam. We read that on the 20th of the month of Tîr, A.H. 1028 = A.D. 1618, this Hâfiz Hasan came with a letter from Shâh 'Abbâs to Jahângîr, and presented him on behalf of Khân 'Âlam with a very valuable sword which he had received from Shâh 'Abbâs.

دربین تاریخ حافظ حسن ملازم خانعالم نا مکتوب مرغوب
گرامی برادریم شاه عباس ر عرضداشت آن رکن السلطنت
بدرگاه پیوست و خنجر فیض دندان ماهی جوهردار سیاه ابلق
که برادریم بخانعالم لطف نموده بودند چون نفاست تمام داشت
بدرگاه فرستاده بود از نظر گذشت *

Mirzâ Barkhurdâr, known as Khân 'Âlam, was the son of 'Abdur Rahmân Dûldî. His ancestors held influential offices in the courts of the Timurides. In the 44th year of Akbar's reign Mirzâ was put in prison for some offence. He afterwards became a favourite courtier of Jahângîr, and in the fourth year of his reign was honoured with the title of Khân 'Âlam. In the eighth year of Jahângîr's reign he was sent as an ambassador to Shâh 'Abbâs with Yâdgâr 'Ali, who had come to Jahângîr as the ambassador of the Shâh. See Tuzuk, p. 121; Maâşîr-i-Jahângîrî, Iqbâl Nâmah, etc. In A.H. 1027 = A.D. 1617, Khân 'Âlam reached Qazwîn with great pomp and, after interviewing the Shâh, made innumerable valuable presents. The Shâh became so much attached to Khân 'Âlam that he could hardly pass a minute without his company. In the fourteenth year of Jahângîr's reign, A.H. 1029 = A.D. 1619, Khân 'Âlam returned from Persia and paid his respects to Jahângîr. He also held high offices under Shâh Jahân, and in A.H. 1041 = A.D. 1631 this emperor, in consideration of Khân 'Âlam's old age, granted him a handsome pension. Khân 'Âlam passed his last days at Âgrah.

In the note Jahângîr only tells us that he took this omen for the servant of Khân 'Âlam (Hâfiz Hasan), but this does not help us very much to decide what the emperor wished to learn.

In the Tuzuk, pp. 273-274, we are told that shortly before Hâfiz Hasan's arrival (20th Tîr, A.H. 1028), one Sayyid Hasan, the ambassador of the King of Persia, came to the court of Jahângîr, namely, on the

13th of the month of Tîr. Jahângîr must have heard from Sayyid Ḥasan the news of Ḥâfiẓ Ḥasan's intended visit to India from the Persian court; and feeling keenly the long separation of Khân 'Âlam, whom he loved so much and called Bhâ'î (brother) and wishing the speedy arrival of Khân 'Âlam's servant (Ḥâfiẓ Ḥasan) he consulted the diwân. A detailed account of Khân 'Âlam's life will be found in the Maâşir-ul-Umarâ, Lib. copy, vol. i, pp. 256-257. See also Iqbâl Nâmah, Maâşir-i-Jahângîrî, and other histories of Jahângîr's reign. His name frequently occurs in the Tuzuk, pp. 121, 237, 274, 278, 280, 284, 315 320, 332, etc etc

The verse from which the omen is taken is:—

حافظ از بهر تو آمد سوی افلیم وجود
مذمبی نه بود اعش که روان خواهد شد

The ode consists of nine verses, and begins thus:—

نفس باد صبا مشک نشان خواهد شد
عالم پیر دگر ناره جوان خواهد شد

(Brock, No. 213)

Note VII, fol 111*

Runs thus.—

بجهت خلاصی فتح الله سر حکیم ابو الفتح برآمد گناه او را
بخشیدیم ۱۰۱۸ ع *

Reads thus:—

بجهت خلاصی فتح الله سر حکیم ابو الفتح برآمد گناه او را
بخشیدیم ۱۰۱۸ ع *

Hakim Fath Ullah was the son of the celebrated Hakim Masih-ud-Din Abul Fath, son of Maulânâ Abd-ur-Razzâq of Gilân. Abul Fath, with his two brothers حکیم همایون and حکیم نور الدین, entered the services of Akbar in the 20th year of his reign. Fath Ullah was an accomplice of Khusrû and adopted a hostile attitude towards Jahângîr. Qâsim 'Alî, who was at first in the services of Akbar and was subsequently honoured

with the title of *Diyanat Khân* by Jahângîr, had some ill-feelings against Fath Ullah, and reported to Jahângîr that Fath Ullah had told him one day that it would be well if the emperor made *Khusrû* the governor of the Punjâb. Fath Ullah denied the charge on oath; but only ten or fifteen days after he was arrested as a traitor. It so happened that Jahângîr, in the second year of his reign, was staying at *Surkhâb* on his return from *Kabul* to *Lâhûr*. There he heard that about five hundred men under Fath Ullah, *Nûr-ud-Dîn* (son of *Giyâs ud-Dîn*), *Sharîf* (son of *I'timâd-ud-Daulah*), and several others, were aiming at the emperor's life and trying to release *Khusrû* from prison and set him up as king. The ringleaders were arrested and brought before Jahângîr. *Nûr-ud-Dîn*, *Sharîf*, and others were killed by the imperial order. As regards Fath Ullah, we are told in the *Tuzuk*, p. 58, that he was chained and delivered by the emperor to reliable servants *و فتح الله را مقید و محبوس به معتمدان سپرد*. But all other historians, e.g. the authors of the *Iqbâl Nâma-i-Jahângîrî*, pp. 27-30, *Maâşir-i-Jahângîrî*, fol. 21^a; *Maâşir-ul-Umarâ*, fol. 96^b, etc., say that Fath Ullah was publicly exposed by being seated on an ass with his face turned towards the tail. We read in the *Iqbâl Nâmah* —

و در باب حکیم فتح الله حکم شد که تشہیر کردہ بر خر واژگون
سوار سازند و منزل بمنزل داین رسوائی آوردہ باشند *

Mr. Blochmann, in his translation of the *Â'in-i-Akbarî*, vol. 1, p. 425, on the authority of the *Tuzuk*, p. 58, tells us that Fath Ullah was killed by Jahângîr's order as an accomplice of *Khusrû*. But nothing in the *Tuzuk*, nor in any other history, supports the view that *Hakim Fath Ullah* was killed by the imperial order. The phrase *سوکند دروغ کار* in the *Tuzuk*, as well as in other histories, does not, as Mr. Blochmann thinks, allude to Fath Ullah's death. It only means that his false oath (against the report of *Diyanat Khân*) did not long deceive, but proved him a traitor. Moreover, in the note Jahângîr says, "This ode came out for releasing Fath Ullah: I pardoned his faults." As the note is dated A H 1018 = A D. 1609 (fourth year of Jahângîr's reign) we may conclude that the emperor took the omen in that year and pardoned Fath Ullah's fault and released him from imprisonment.

The ode from which Jahângîr took the omen consists of nine verses, and the following two opening verses served the emperor's purpose:—

آنکہ پامال جفا کرد چو خاک راہم
خاک میبوسم و عذر قدمش میبخوام

من نه آنم که بجز از تو برنجم حاشا
چاکر معتقد و بنده دولت خواهم

(Brock, No. 419.)

Note VIII, fol. 115*

Runs thus:—

وقتی که از الهاباس بقصد حضرت والد بزرگوار هو
اگر بودم در اثنای را رسید که تغافل بدیوان حا باید نمود
این غزل مراد و هم سعادت خدمت و راجوی و حاضر بو
در رافعه ناگزیر دست و هم دولت مور روزی گشت که
بعینه مضمون عزل بود در جمیع الثانی کسوده شد راقمه نور الدین
..... این اکبر بادشاه غزل *

Reads thus:—

وقتی که از الهاباس بقصد ملازمت حضرت والد بزرگوار خواهم نمود
اگر بودم در اثنای راه بخاطر رسید که تغافل بدیوان حافظ باید نمود
این غزل برآمد و هم سعادت خدمت و راجوی و حاضر بودن
در رافعه ناگزیر دست داد و هم دولت موروثی روزی گشت که
بعینه مضمون این غزل بود در جمیع الثانی کسوده شد راقمه نور الدین
جهانگیر این اکبر بادشاه غزل *

Towards the end of Akbar's life, he received continuous reports of Jahāngīr's excessive drinking, which displeased the emperor's mind to a high degree. In A.H. 1012 = A.D. 1603, Akbar left Āgrah intending to bring Jahāngīr from Ilahābād and to keep him under his direct supervision, but it so happened that while crossing the river the boat grounded and he had to pass the whole night in this awkward position. This was considered a bad omen and the king returned to Āgrah. Jahāngīr, on hearing that his father, having given up the idea of coming to Ilahābād, had returned to Āgrah, resolved to visit Āgrah with the object of paying respect to his father and of removing the bad impressions from his mind. This he did, and Akbar received him with great affection. Jahāngīr remained with his father for ten days and abstained

from drinking within this period. Akbar was satisfied with Jahângîr, and gave valuable admonitions to him. In 1014 (A.D. 1605), when Akbar's illness became serious, some of the conspirators, such as Mân Singh, *Khân A'zam*, and others, who espoused the cause of *Khusrû*, closed the gate of the fort, in which Akbar was lying, against Jahângîr. The conspirators strongly pleaded *Khusrû*'s cause before Akbar. The emperor gave them to understand that he was quite satisfied with Jahângîr who, he plainly told them, would succeed him. Thus disappointed, the conspirators gave up the idea of taking *Khusrû*'s side, and joined Jahângîr. Akbar sent for Jahângîr, and the prince had now no difficulty in visiting his father. On the eve of his departure Akbar gave his own sword and turban to Jahângîr, and, in the presence of the influential courtiers, declared Jahângîr his heir-apparent.

In the note Jahângîr himself says that when he left *Ilahâbâd* to visit his father he consulted the *diwân* of *Hâfiz* on his way to *Âgrâh*, and that he succeeded in gaining his father's favour and in securing the throne.

The ode from which Jahângîr took the omen consists of seven verses, and begins thus.—

چرا نه در پی عزم دیار خود داشم
چرا نه خاک کف پای یار خود باشم
غم غریبی و محنت چو بر نمی تابم
بشهر خود روم و سهریار خود داشم

(Brock. No. 381)

Jahângîr's grandson, prince *Dârâ Shukûh*, in his *Safinat-ul-Auliya*, p 317, while noticing the life of *Hâfiz*, alludes to this omen taken by Jahângîr on the above-mentioned occasion, and quotes the entire *Gazal* noted above. The prince further states that he has seen the note in question in the handwriting of the emperor Jahângîr on the margin of *diwân-i-Hâfiz*. It is therefore clear that the *diwân-i-Hâfiz*, with the marginal note in Jahângîr's handwriting to which the prince refers, is no other than this valuable copy

Note IX, fol. 121^a.

The note runs thus:—

بجهت كسبه سنى عثمان ا نعال نمود اى نيك
و حدد روز بعد اراى قتل آلمعهوز رسيد حوزة نور الدى هباكمر
س اكثر نادسا *

Reads thus:—

بکھت کشته شدن عثمان از حافظ تغافل نمودم این بیت برآمد
و چند روز بعد از آن خبر قتل آنمقهور رسید حوزة نور الدین جهانگیر
بن اکبر بادشاه *

'Uṣmān Afḡān was a powerful chief in Bengal Akbar repeatedly sent forces against him, but could not subdue him In the seventh year of Jahāngir's reign (A.H. 1021 = A.D. 1612) we are told that on the death of Jahāngir Qulī Khān, Islām Khān succeeded him as the governor of Bengal. When Islām Khān was in camp in Dacca, he sent Shujā'at Khān with an army against 'Uṣmān On the 9th Muḥarram a sanguinary battle took place between Shujā'at Khān and 'Uṣmān, in which several nobles of Jahāngir's court were killed In the midst of the fight 'Uṣmān received a musket shot on the forehead, but notwithstanding the fatal wound he continued to fight and encourage his people for several hours 'Uṣmān's relatives, hearing of his mortal wound, retired from the field 'Uṣmān died of the wound at midnight His sons, brothers, and other relatives submitted to Shujā'at Khān, and were pardoned. See Tuzuk, pp. 102-104 Iqbāl Nama-i-Jahāngirī, pp. 60-64, Maāṣir-i-Jahāngirī, foll. 49^a-52^a.

The verse from which Jahāngir took the omen is —

خوردہ ام سر نظر بادہ ددہ تا سرمست
دد در دد کمر ترکش جورا نکم

The author of the Maāṣir-i-Jahāngirī, fol 51^b says that when Jahāngir heard the rumour of 'Uṣmān's death, the emperor, in order to ascertain the truth, consulted the diwān of Ḥāfiz and he also quotes the above verse, which he says met the emperor's eye on opening the diwān This line is the second verse of the ode beginning with the following line.—

دیده دریا کنم و صبر بصعرا نکم
ز اندرین کار دل خویش بدریا نکم

The ode consists of seven verses. (Brock, No. 396)

In connection with this omen we find in the Tuzuk, p. 104, that both of the above verses are quoted

Note X, fol. 178^a.

Reads thus —

روز سه شنبه دولت ۱۳ محرم انتخاب برین بیت که تا جهان
باشد به نیکی در جهانت کام باد صورت) یانت و السلام در
موضع مکه (منگیر) *

This note, written in minute Naskh, closely resembles the handwriting of Humâyûn. No reference for taking an omen is given in the note. The word منگیر, of which half is cut, leads us, however, to suppose that Humâyûn wrote the note in that city when he was engaged in the conquest of Bengal in A.H. 944-945 = A.D. 1537-1538.

The full verse referred to in the note is —

تا جهان باشد به نیکی در جهانت باد کام
وین دعا بر انس و جانست از دل و جان ملنزم

LIFE OF HÂFIZ.

The full name of this celebrated poet is Khwâjah Shams-ud-Dîn Muḥammad Hâfiz al-Shirâzî خواجه شمس الدین محمد حافظ شیرازی. Although the exact date of his birth is not given by any biographer, yet from some of his poems relating to several contemporary events the dates of which range from the reign of Shaykh Abū Ishâq (A.H. 742-754 = A.D. 1341-1353) to that of Shâh Mansûr (A.H. 790-795 = A.D. 1388-1392), we can safely conclude that this eminent poet was born in the beginning of the eighth century of the Muḥammadan era. He came no doubt of a learned family of Shirâz, and it seems that at an early age he learnt the Qur'ân by heart—a fact which probably led him to adopt the poetical title of Hâfiz (one who learns the Qur'ân by heart). From his youth he had an ardent zeal for poetry, and devoted most of his time to great literary works. Muḥammad Gulandâm, in his preface to the poet's diwân, states that Hâfiz was so busily engaged in delivering lectures on the Qur'ân, in studying the Maṭâlî' and the Miṣbâḥ and writing glosses to the Kashshâf and the Muftâḥ, that he found no opportunity to collect his poems into a diwân; and this was not done until after his death, which took place in A.H. 791 = A.D. 1388, when Gulandâm collected the scattered poems of his lamented friend, arranged them into a diwân, and wrote a preface to it. Some

biographers say that Hâfiz wrote a commentary on the Qur'ân, but they do not give any satisfactory proof for this assertion.

Materials for a true biographical account of so learned a poet as Hâfiz are unfortunately far less copious than we should wish. The informations concerning the circumstances of his life as given by his biographers are seldom authenticated, and the sources on which they have based their accounts are either vague inferences deduced from the poems of the poet, or simply bold assertions most of which present chronological difficulties.

The author of the *Majma'-ul-Fusahâ*, vol. ii, p. 11, a very modern biographer, stands alone in giving us to understand that Hâfiz originally belonged to Sirkân (a place in Hamadân, see *Ya'qût*, vol. iii, p. 82), that his father settled in Shirâz, and that he was a pupil of one Maulânâ Shams-ud-Dîn 'Abd Ullah of Shirâz. The celebrated Jâmi, in his *Nafahât-ul-Uns*, p. 715, tells us that although he did not know the particular saint from whom Hâfiz received his spiritual instructions, and could not exactly say to which sect of the Sûfis he belonged, yet from the poet's odes he judged him to be a Sûfi of great eminence.

Again, some biographers are of opinion that Hâfiz led a married life, and relate that he fell in love with a damsel *Shâkh-i-Nabât* whom he married afterwards—an inference drawn from Odes 13, 19 and 237 — and that the poet had several sons whom he survived (Ode 117 and *Qit'as* 598 and 606). The author of the *Khazâna-i-'Âminah* mentions that one of the poet's sons, named *Shâh Nu'mân*, came to India and died at Burhânpur, where he lies buried near Fort Akr.

Hâfiz, being conscious of his own superior ability, never sought favours from kings and princes. He loved retirement and seldom left his native city, Shirâz, which had for him a peculiar fascination. The well-known historian Muḥammad Qâsim Frîhtâl tells us that Mahmâd Shâh Bahmanî, who reigned in the Deccan from A.D. 780–799 = A.D. 1378–1396, once invited Hâfiz to the royal court, and sent him the passage-money. The poet accepted the invitation and proceeded as far as Harmuz (in the Persian Gulf) where he went on board the Sultân's ship. Finding the sea rough and stormy, the poet had not the courage to undertake the voyage, and returned in haste to his native city. The poet is said to have sent an apology (Ode 142) to the king, in which he refers to the dangers of a stormy sea.

Regarding this king and the poet a very interesting story is deduced from Ode 158 —

It is said that the king once became ill, and he desired his three damsels سرو (the cypress), گل (the rose), and لاله (the tulip) to wash his body. They did so, and it so happened that he recovered instantly. These three damsels were thenceforth taunted as ناله

(body-washers) by other dependants of the king, who, understanding the awkward position of the damsels, uttered the following first part of the first couplet of this ode:—

سافی حدیث سرو گل و لاله میرود

But the king, as well as the other poets of his court, failed to find the second part, and the matter was referred to Hâfiz with a mission. The poet added the following second part to the king's hemistich —

این بحث در ثلثه غساله میرود

and completed the ode, it is said, in one night.

Some are of opinion that Sayyid Qâsim Anwâr (see below) collected and edited the poems of Hâfiz, but according to the preface which is found in many good copies of the diwân, it will at once appear that Muḥammad Gulandâm collected the poems into a diwân and wrote the preface to it. It may be true, as Daulat Shâh says, that Sayyid Qâsim was an ardent admirer of the poems of Hâfiz, and that there were few who could better appreciate the excellence of Hâfiz's odes than Qâsim.

The great Salmân of Sâwah (see above) was a contemporary of Hâfiz. The author of the *Riyâḍ-ush-Shu'arâ*, fol. 102^a, says that as each of these great poets received from strangers some of the poems of the other, and handed them down together with his own, people were confused and inserted some poems of the one in the diwân of the other.

Hâfiz may be said to be the greatest lyric poet that Persia has produced. The origin of lyric poetry is no doubt due to the celebrated Sa'dî, but the style introduced by Hâfiz in the lyric is highly refined and polished, and the peculiar beauty of his expressions remains to this day not only unsurpassed but unequalled. Among Persian authors, Sa'dî of course enjoys a vast reputation, and his *Gulistân* and the *Bûstân*, his two masterpieces, have immortalized his name: but, comparing his lyric poems with those of Hâfiz, it must be admitted that the poems of the latter enjoy a wider reputation. Students of Persian literature have all a great admiration for the poems of Hâfiz, and commit to memory most of the beautiful odes and verses from the poet's diwân. Some students are so fond of Hâfiz, that they get the whole diwân by heart. Even among the Sûfis it has obtained a high position. Besides innumerable editions of the diwân, it has been translated into almost all the civilized languages of the world. Regarding the style Sir Gore Ouseley remarks:—

"His style is clear, unaffected, and harmonious, displaying at the same time great learning, matured science, and intimate knowledge of the hidden as well as the apparent nature of things; but above all, a certain fascination of expression unequalled by any other poet."

As a proof of the appreciation of his style by later poets, it may be said that it was not only imitated by succeeding poets for nearly one and a half centuries till the time of Bâbâ Fighânî (see below), but at the same time his poems were made the subject of *taḍmîn* (the insertion of the verses of another in one's own poems) by most of the well-known poets, among whom Jâmi, the last great classic poet of Persia, may be cited as an example. A copy in which the poems of Ḥâfiz have been converted into *mukhammas* by a poet 'Alî is noticed in Sprenger, *Oude Cat.*, p. 415.

Thanks to the persevering research of Mr Browne, three hemistichs of Sa'dî have been found in the *diwân* of Ḥâfiz (see Browne's *History of Persia*, vol. ii, pp. 538-539). These hemistichs of Sa'dî are not very well known to all, nor does Ḥâfiz admit that he took them from Sa'dî. Mr. Browne says that if Ḥâfiz was of opinion that in quoting the verses of so great a poet as Sa'dî, it was not necessary to mention his name, it is only a further proof of the great popularity of Sa'dî. But my opinion differs from that of Mr Browne to some extent. Ḥâfiz, it seems to me, intended to show that his hemistichs (instead of Sa'dî's) make the verses of Sa'dî more fascinating, more polished and more poetic. For instance, the second part of the following verse of Sa'dî (quoted by Mr Browne),

دم گفتمی و خرسندم عفاک الله نکو گفتمی
سگم حوادیدی و خرسندم چراک الله کرم کردی

is thus changed by Ḥâfiz with a marked improvement—

دم گفتمی و خرسندم عفاک الله نکو گفتمی
جواب نام میزدید لب لعل شکرخارا

Daulat Shâh p. 305, with his usual inaccuracy places Ḥâfiz's death in A.H. 794 = A.D. 1391, and mentions an interview of the poet with Tîmûr as having taken place after the conquest of Fârs by the latter and the death of Shâh Mansûr in A.H. 795 = A.D. 1392.

According to Gulandâm Ḥâfiz died in A.H. 791 = A.D. 1388—a date which is expressed by the words *خاک معلى* in the following versified chronogram, which, according to trustworthy authorities, is engraved on the poet's tombstone—

چراغ اهل معنی حواجه حافظ
که شمعى بود از نور تجلی

چو در خاک مصلی ساخت منزل
بجو تاریخش از خاک مصلی

This date has been adopted by the authors of the *Riyâd-ush-Shu'arâ*, fol. 101^b, *Majma'ul Fuṣahâ* (*loc. cit.*) and *Miftâh-ut-Tawârikh*, p. 156. Jâmi in his *Nafahât* (*loc. cit.*), followed by the authors of the *Majâlis-ul-'Ush-shûq*, fol. 129^a, *Habib-us Siyar*, vol. iii, Juz 2, p. 47; Hâj. Khâl., vol. iii, p. 272, *Haft Iqlim*, fol. 67^b and *Nashtar-i-'Ishq*, fol. 481, places the poet's death in A.H. 792 = A.D. 1389.

Most of the biographers who accept the second date, A.H. 792, give, in support, the following chronogram (also quoted in Rieu, p. 628):—

بسال با و زاد ر دال ابجد
ز روز هجرت میمون محمد
بسوی جنت اعلی روان شد
فرید عهد شمس الدین محمد

For further notices on the poet's life and his poems see *Majma'un-Nafâ'is*, fol. 114^b, *Khazâna-i-'Âmirah*, fol. 135^a; *Makhzan-ul-Garâ'ib*, fol. 176, *Âtash Kadah*, p. 355, *Shuhuf-i-Ibrâhîm*, fol. 211^a; Ouseley, *Biographical Notices*, pp. 23-42. Sprenger, *Oudh Cat.*, p. 415, Rieu, ii, pp. 627-631, Rieu Suppl., Nos. 267-275, Ethé, *Bodl. Lib. Cat.*, Nos. 815-853, Ethé, *Ind. Office Lib. Cat.*, Nos. 1246-1274, *Brown's Camb. Univ. Lib. Cat.*, pp. 346-351, G. Flügel, i, p. 551; Rosen. *Pers. MSS.*, pp. 205-209; J. Aumer, p. 23, *Cat. des MSS. et Xylographes*, p. 362, *Cat. Codd. Or. Lugd. Bat.*, ii, p. 118, A. F. Mehren, p. 38. See also Defremery in *Journal Asiat.*, ii, 1858, pp. 406-425; S. Robinson, *Persian Poetry*, 1883, p. 385; *Encyclopaedia Brit.*, vol. xi, p. 367; Wilberforce Clarke's *Preface to the translation of Hâfiz*, vol. 1, and *Quarterly Review*, 1892, Jan., pp. 32-62.

Text Editions.—Calcutta, Fort William, 1791; reprinted, 1826; Text with Sûdî's Turkish Commentary was edited by Brockhaus in 1854, by Rosenzweig, with a German metrical translation, 3 volumes, Vienna, 1858, 1863 and 1864; with Commentary by Fath 'Ali, Calcutta, 1858, by Major S. H. Jarrett, Calcutta, 1881; Persian text with two Turkish Commentaries, Constantinople, 1870; Persian Commentary by Şâdiq 'Ali, Lucknow, 1876 and 1886. Lithographed in Calcutta, 1826, Bombay, 1828, 1841 and 1883, besides A.H. 1267 and 1277; Cawnpur, 1831; Bulak, A.H. 1250, 1256 and 1281; Constantinople, A.H. 1257; Tabriz, A.H. 1257 and 1274; Tehran, A.H. 1258; Mashhad, A.H. 1262, Dehli, A.H. 1269 and 1888; Lucknow, A.H. 1283, 1285, 1876, 1879 and

1883; Lahore, 1888. The *diwān* of Ḥafiz has been translated into German prose by Hammer Tübingen, 1812, in English prose by Wilberforce Clarke, with notes and commentary, in 2 vols., London, 1891.

Select poems have been translated —Into Latin, by Meninski, Vienna, 1680; T. Hyde, Oxford, 1767; Revisky in "*Specimina Poescos Persicae*", Vienna, 1771, into German by Wahl, in "*Neue Arabische Anthologie*", Leipzig, 1791, pp. 46-74, Daumer, Hamburg, 1846, Nürnberg, 1852, Nesselmann, Berlin, 1865, Bodenstedt, Berlin, 1877, into French, by W. Jones, Works, vol. 5, London, 1799, into English, by J. Richardson, London, 1774, revised by S. Rousseau, 1802, J. Nott, 1787; W. Jones in *Asiatic Researches*, vol. 3, 1792, and in his "*Works*", vols. 2 and 4, London, 1797 and 1799, W. Ouseley, in "*Persian Miscellanies*", London, 1795, and "*Oriental Collections*", vols. 1-3, London, 1797-1800, J. Hindley, 1800, S. Robinson, *A Century of Ghazals in Prose*, London, 1873, H. Bicknell, *Selections*, London, 1875, E. H. Palmer, *Song of the Reed*, etc., London, 1876, W. H. Lowe, Cambridge, 1878, E. P. Evans, in "*Atlantic Monthly*", 1884. An unknown ode by Ḥafiz has been published by H. Blochmann, in *Journal Asiat. Society of Bengal*, vol. 46, p. 237, Calcutta, 1877, the *ساقی خامد* has appeared in English translation, in "*New Asiatic Miscellany*", vol. 1, p. 327, Calcutta, 1879, and by Gulchin in *Asiatic Journal*, vol. 4, pp. 113, 215 and 550, a poem of Ḥafiz in German translation by Rückert has been published by E. Bayer in *Magazin für die Litt. des Inn- und Auslandes*, Berlin, 1890, pp. 293-295 (*Ethé*, India Office Lib. Cat., No 1246).

The tomb of Ḥafiz is placed at the foot of a cypress tree which is said to have been planted by himself. The place is known as Ḥafizi-yah after the poet's name, and is at a distance of two miles north-east of *Shirāz*. The beautiful stream *Ruknī*, so celebrated by the bard, runs close by the garden, and the *Masjid* of *Musalla* lies about a quarter of a mile west of the tomb.

Sultān Abul Qāsim Bahar, after conquering *Shirāz* (A.H. 856 = A.D. 1452), visited the tomb of Ḥafiz, and his Wazīr Maulanā Muḥammad Mu'ammā'i erected a handsome monument over the tomb of the poet. In A.H. 1226 = A.D. 1811 Wakil Karim Khan Zand placed on the tomb a slab of the finest alabaster, having sculptured on it, in beautiful *Nasta'liq* character, two odes from the poet's *diwān*, one of which begins with the line —

مژده وصال تو کو کز سر جان بر خیرم

طائر ندسم و از دام جهان بر خیرم

He also built a fine pavilion with apartments for the Mullās and the Darwishes who attend the tomb. In this hall a superb copy of the poet's diwān was placed open for perusal. In front of the apartment is a fine fountain of pure water, and the garden is beautifully ornamented with cypress trees of great size and age.

Contents of the diwān.—

fol. 1^b–171^b. *Gāzals*, beginning as usual —

الا يا ايها السافى ادر كساً و دار لها
كه عشق آسان نمود اول ولى افتاد مشكها

fol. 172^a–177^b. *Qasidas* (five in all), beginning —

شد عرصه زمين چو بساط ارم جوان

fol. 178^a–180^a. *Tarkib-bands* (six in all), beginning —

سافى اگرت هولى الم

fol. 180^a. *Mukhammasāt*, beginning:—

در عشق تو اى صنم چنانم

fol. 181^b–187^b. *Qit'as* (thirty seven in all), beginning —

دل منه بر دينى و اسباب الم

fol. 187^b–193^b *Masnawis* (five in all), beginning.—

سر فتنه دارد الم

The fifth *Masnawî* beginning with the line

هر كه آمد در جهان الم

breaks off with the third line, and the remaining folios containing seventy-two *Rubā'is* are supplied in a modern hand.

The first and the last seven folios are supplied in a later hand.

fol. 60 is left blank.

fol. 25^b and 137^a contain beautiful illustrations of a fine Persian style.

The MS. bears on the fly-leaf at the end the following seals and signatures:—

I.

سلطان حسين باي فرا ۶ شعبان سنه ۱۸ تحويل سهيل شد

II.

کتابخانه خاندان عرض دیده سنه ۸ جلوس والا



III.

هفدهم ماه جمادی الثانی سنه ۱۴ عرض دیده تحویل محمد باقر شد

IV

۱۷ جمادی الثانی سنه ۱۴ تحویل محمد باقر شد

V.

۴ ربیع الآخر سنه ۸ تحویل محافظ خان شد

VI.

۱۷ ذی القعدة سنه ۲۶ عرض دیده شد العبد، عبد الله چلبی

VII

۱۶ محرم سنه ۱۴ عرض دیده تحویل سهیل شد

This copy is written in a beautiful perfect Nasta'liq by some distinguished calligrapher apparently in the 9th century

It was presented to this library by Nawab Subhān Ullāh Khān of Gūrakhpūr, a great patron of learning

No. 152.

fol. 153, lines 15, size $9\frac{1}{2} \times 5\frac{1}{2}$, 6×3 .

The same.

A beautiful copy of the *diwān* of Ḥāfiẓ.

Beginning as usual.—

الا يا ايها السانى ادركسا و ناولها

This copy contains only one *Magnawī* on fol. 147^a ; beginning as in Ethé, India Office Lib. Cat., Nos. 1246 and 1249, where it is styled as
:— سافى نامه

بيا ساقى آن مى كه حال آورد
گرامت فزايد كمال آورد

The *Magnawī* is followed by a *Qasidah* on fol. 148^a , beginning as in Ethé, Bodl. Lib. Cat., No. 828.—

جوزا سحر نهاد حمایل برابرم
يعنى غلام شاهم و سوگند ميخورم

fol. 149^a : *Qit'as*, beginning.—

شمع از داستان عشق شور انگيز ماست
آن شكايتهـا كه از فرهاد و شيرين كرده اند

fol. 150^b *Rubā'is*, beginning —

من حاصل عمر خود ندانم جز غم
در عشق تو ياد خود ندارم جز غم
يك همدم دمسار ندارم نفسى
يك مونس غمخور ندارم جز غم

The *Rubā'is* are twenty-seven in number.

This copy of the *diwān*, as well as the preceding one, varies considerably from other copies, and does not contain all the poems which are nowadays attributed to Ḥāfiẓ.

Written in a firm and beautiful Nasta'liq, within gold borders, with a beautifully illuminated double-page 'unwân.

Dated A.H. 971.

Scribe : میرک

No. 153.

fol. 262; lines 14; size 8×5; 6×3½.

The same

The diwân of Hâfiz with the preface of Gulandâm.

Beginning.—

حمد بپند و ثنای بپند و سپاس بقیاس حضرت خداوندی را
که جمیع دیوان النعم *

In the preface Muhammad Gulandâm, who calls himself a friend of the poet, after lavishing praise on the excellence of the poetry of Hâfiz, which he says was equally admired by kings and Sûfis, states that he requested Hâfiz several times to collect his poems into a diwân, but as Hâfiz was always busy in giving lectures upon the Qur'ân, in writing glosses to the Kashghâf and the Miftâh and in studying the Maṭâli' and the Miṣbâh, he paid very little attention to Gulandâm's request. At last, on the poet's death in A.H. 791, Gulandâm took the task of collecting the diwân upon himself. Gulandâm further adds that he often held converse with Hâfiz in the lecture-room of Maulânâ Qiwâm ud-Dîn 'Abd Ullâh (an eminent doctor of Shîrâz, d. A.H. 772 = A.D. 1370).

The Bombay edition of the diwân contains the above preface

Contents of the diwân.—

fol. 1^b. Preface.

fol. 7^b. Qasîdah, seven in number, beginning —

پس از حمد خداوندی که بی شبهست و بی همتا
نفا و نعت پدعبر کنم از جان و دل 'نشا

The Qasîdah on fol. 148^a in the preceding copy beginning with the line جوڑا سحر بهاد حایل برابرم النعم is found on fol. 11^a in this copy

fol. 17^b. Gâzals. Beginning.—

الا یا ایها السافی ادکاساً و فاولها النعم

fol. 230^b. A *Maghawî*. Beginning as in Ethé, Bodl. Lib. Cat., No. 826, etc.—

ا ای آهوی وحشی کجائی الغ

fol. 232^a. Three *Maghawîs* styled here as *سامی نامه*. Beginning:--

سرفتنه دند دگر روزگار الغ

Cf. Ethé, India Office Lib. Cat., No. 1246.

fol. 236^a. *معنی نامه*. Beginning as in Ethé, Bodl. Lib. Cat., No. 838:—

بیا ساقی از باده برکن بطی
معنی کجائی برن بر بطی

fol. 239^b. *ترجمع بند*. Beginning as in Rieu Suppl., p 271, and Ethé, Bodl. Lib. Cat., No 816--

ای داده بباد دوستداری الغ

fol. 244^a. *مخمس*. Beginning as in Ethé, India Office Lib. Cat., No. 1246:—

در عشق تو ای صنم چنانم الغ

fol 245^a *مقطعات*. Beginning:--

تو نیک و بد خویش از خود بپرس
چرا دیگری ناپدت محنتس

fol. 254^b. *Rubâ'is*, in alphabetical order, beginning —

ای دوست که برد دل از دست مرا
در پای فراق کرده پست مرا

The following note on fol 1^a suggests that this valuable copy once belonged to the library of Sultân Muhammad Qutb Shâh, of Golkonda, who succeeded Muhammad Quli Shâh in A. H. 1020 = A.D. 1611.

دیوان حواله حافظ تمام شد در کتابخانه عامره بخط محمد
حسن کاتب متاربع اول ایل ماه جمادی سنه ۱۰۲۳ در دار السلطنت
حیدرآباد الخالص لمولاه سلطان محمد قطب شاه *

A seal of this king is fixed below the note.

Written in fine clear Nasta'liq, on blue paper, within gold borders, with a double-page 'unwân at the beginning. The headings are written in white on gilt grounds.

No. 154.

fol. 214, lines 11, size $10\frac{1}{2} \times 6\frac{1}{2}$, $7\frac{1}{2} \times 3\frac{1}{2}$

The same.

Another copy of the diwân of Hâfiz without the preface Beginning. —

الا يا ايها السانى ادركسا و ناولها النعم

fol. 194^a. Two Maṣnawis, the first beginning as in the preceding copy:—

الا لى آهوى وحشى دجائى النعم

The second begins thus on fol. 195^b. —

سر فتنه دارد دگر روزگار

fol. 202^a مقطعات. The first of these Qit'as begins as in Ethé, Bodl. Lib. Cat. No. 286, and Ethé, India Office Lib. Cat., No. 1259 —

زمانه گز گهر پاک داشنى دراصل النعم

Some Qit'as giving the date of death of several contemporaries of Hâfiz are found here, such as:—

On fol. 202^b a Qit'ah giving the date of Tûrân Shâh's death, 21st of Šafar, A.H. 787, conveyed by the words ميل بهشت. This is evidently Khwâjah Tûrân Shâh, surnamed Ja'al-ud-Dîn, who was the Wazir of Shâh Shujâ', the patron of Hâfiz.

On fol. 204^a another Qit'ah bearing the date of death of Bahâ-ud-Dîn in A.H. 782 expressed by the words قرب طاعت. This Bahâ-ud-Dîn was a celebrated Qâdî of Shîrâz during the reign of Shâh Shujâ'.

On fol. 208^b a Qit'ah giving Majd-ud-Dîn Ismâ'il's death in A.H. 756 contained in the words رحمت حق. This man was also a distinguished Qâdî of Shîrâz.

Then begin the Rubâ'is, which are forty-two in number; beginning of the first Rubâ'î as in Ethé, Bodl. Lib. Cat., No. 834:—

امشب ز غمت میان خون خواهم خفت
وز بستر عاقبت برون خواهم خفت

Written in a bold and clear Nasta'liq, within gold ruled borders, with an illuminated frontispiece

Dated, Aḥmadâbâd, 26th Muḥarram, A.H. 1034.

Scribe: محمد حسین انجور

Presented by
Shâh Aḥmad Ullâh of Gâzîpur

No. 155.

fol. 206, lines 12; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5 \times 2\frac{1}{2}$.

The same

Another copy of the diwân of Ḥafîẓ.

Contents —

fol. 1^b. Gulandâm's preface, beginning as usual.

fol. 5^b. Qasidas, beginning:—

شد عزم ز مین چو بساط ارم جوان الم

fol. 15^b. Ġazals, beginning as usual:—

الا یا ایها الساقی ادکلساً و دارلها الم

fol. 184^b. Another series of Qasidas, beginning:—

دارای جهان نصرت دین خسرو کامل الم

fol. 185^a. Muqatta'ât, beginning:—

سافیا پیمانہ پر کن زانکہ صاحب مجلس است الم

fol. 189^b. Maḡnawî beginning:—

الا ای آهوی وحشی کجائی الم

fol. 195^a. Another series of Ġazals, beginning.—

دیدم بخواب خوش که چو ماهی برامدی الغ

fol. 197^a. Rubâ'is, seventy in number beginning.—

گفتی که ترا شوم مدار اندیشه الغ

Written at Shirâz, in a fair Nasta'liq, within gold-ruled borders.
Not dated, probably 16th century

Presented by
Khurshîd Nawâb of Patna.

No. 156.

fol. 245 lines 13, size $6\frac{1}{2} \times 3\frac{1}{4}$, $4\frac{1}{2} \times 2\frac{1}{4}$.

The same.

Another copy of the diwân of Hâfiz.

Contents —

fol 1^b Ġazals, beginning as usual.

fol. 218^a. Qasîdas, beginning.—

جوڑا سحر نہاد حمایل برانرم الغ

fol. 220^a. Maghawî, beginning - -

اے ای اہوی وحشی کجائی الغ

fol. 226^b Another series of Ġazals beginning: -

ی دادہ بباد دوستداری الغ

fol. 228^b. Another series of Qasîdas, beginning —

ماہی چو تو آسہ دارد الغ

fol. 230^b. Mukhammasât, beginning as in Ethé. Ind. Office Lib.
Cat, No. 1246:—

در ہجر تو لی صنم چنانم الغ

fol. 232^a Muqatta'ât, beginning.—

ز خواب مستی درشین جو چشم بشودم النعم

fol. 239^b Ruba'is, forty-six in number, beginning.—

مردی ز کفندۀ در خیبر پرس

اسرار کرم ز خواجۀ نذیر پرس

The MS. breaks off with the first line of a Rubâ'i

تا حکم فضای آسمانی باشد

کار تو همیشه کامرانی باشد

but some artful modern hand has tried to make the MS. look complete by repeating a Rubâ'i and finishing the copy by adding a false colophon, dated 15th Sha'bân, without giving the year

Written in a clear Nasta'liq, within gold-ruled borders, with a decorated heading in the beginning.

Apparently 16th century

No. 157.

fol. 314, lines 14, size $8\frac{1}{2} \times 5\frac{1}{2}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

The same

A copy of the diwân-i-Hâfiz, with a short glossary of the diwân in the end.

Contents.—

fol. 1^b. Gulandâm's preface, beginning as usual.

fol. 7^a. A Qasidah in praise of 'Alî bin Abû Tâlib, not found in any other copy; beginning:—

آن گلبن باغ وفا آن سرو بستان صفا

خورشید برج ارتضی یعنی علی مرتضی

مقصود امر کن فکن مطلوب اسم جسم و جان

مفتی درس انس و جان معنی حرف انما

درج ولایت را صدف برج امامت را شرف
سُده عرب ماه نجف چابک سوار لا فتی

fol. 9^b. One Musaddas in praise of Imâm Shâh-i Khurâsân, beginning as in Ethé, Bodl. Lib. Cat., No. 838 —

درش بودم در طواف روضه خیر الانام
شاه سلطان خراسان آن امام ابنی الامام

fol. 12^b. A Qasidah in praise of Abû Ishâq, beginning as in Ethé, Bodl. Lib. Cat., Nos. 826 and 826 —

مفیده دم که صبا بوی گلستان گیرد
چمن ز بطف هوا نکتہ بر چنان گیرد

fol. 14^a. A Qasidah in praise of Shâh Shuja', beginning --

شد عرصه زمین چو بهشت برین جوان
از پرتو سعادت شاه جهان ستان

fol. 17^a. A Qasidah, beginning as in Rieu Suppl., No. 267, with a slight difference —

پس از حمد خداوندی که بی شهبست و بی همتا
ثنا و نعت پیغمد کف از جان و دل اشا

fol. 18^b. Qasidas in praise of 'Alî bin Abu Tâlib. The verses of the first Qasidah begin with the successive letters of the alphabet. It runs thus —

اَ — آبِ اونیلی دین پرور
فَاقی شروع و معنی منور
بَی — ببازم ببازوان عالی
نَو نکند است نلعه خیبر

The second Qasidah begins on fol. 20^a as in Ethé, Bodl. Lib. Cat., No. 830. —

مقدری که ز آثر منع کرد اظهار

The *Qasidah* beginning with the line *جزا سحر نهاده الغ* is found here on fol. 22^b.

fol. 24^a. A *Qit'ah* in which it is said that the *diwân* of *Hâfiz* consists of eight thousand verses.—

کردیم شمار بیت بیتش
شد هشت هزار بشنو از من

fol. 24^b-25^a *Qit'as*. Most of these *Qit'as* give the dates of the death of the same persons mentioned in No. 154 above.

fol. 26^b *Gazals*, beginning as usual.—

الا یا ایها السافی ادركاساً و ناولها الغ

fol. 266^b. *Maghawis*, including *نامہ*.

fol. 280^a. *Muqatta'ât*.

fol. 280^b-291^a. *Qit'as* bearing the dates of the death of several persons, such as *Khawajah Fath Ullâh*, *Khawajah Tâhur*, *Abû Ishâq*, *Tûrân Shâh*, *Qiwâm-ud-Dîn*, and *Bahâ-ud-Dîn*.

fol. 291^a-293^b. Several beautiful *تضمین* on some of the *Gazals* of *Hâfiz* in the form of *Mukhammas*. The first begins thus.—

اگر خواهی که بکشاید ترا قفل در دله!
کلبد خود بکن پیوسته خاموشی بمصغله
مغالی میزنند هر صبح در بستان عنادله
الا یا ایها السافی ادركاساً و ناولها
که عشق آسان نمود اول ولی افتاد مشکلها

fol. 294^a. *Rubâ'is*, beginning.—

در آرزوی بوس و کفایت مردم الغ

The *Rubâ'is* in this copy are one hundred and thirty-one in number, much more than in any other copy.

fol. 308^a. *فرهنگ دیوان حافظ*. A very short glossary of the *diwân*.

Beginning:—

بر رای خردمندان و ارباب عرفان و اصحاب وجدان پوشیده
نماند الغ *

The author of this glossary, who does not mention his name, gives the meanings of the words used in the *diwân* in mystical senses.

The glossary itself begins on fol. 309^a with the word *اخراج* and ends with the word *مجر*.

It is divided into three parts, viz. *مقدمه* (fol. 309^a), *نوسط* (fol. 311^b), and *خاتمه* (fol. 313^b). The words explained are in alphabetical order.

It is worth noticing that this copy of the *diwân* contains about two hundred and four *Rubâ'is* of the celebrated *Khayyâm* of *Nishâpûr*. They run from foll. 27^b–109^a and are written in a minute *Nasta'liq* on both sides of the last verse of each of the *Ġazals* of *Hâfiz*.

The last quatrain of *Khayyâm* found here runs thus.—

گر می نخوری طعنه مزن مستانرا
 در توبه دهد توبه کدم بزداورا
 تو مغر برین کنی که من می نخورم
 صد کار میکنی که می غلامست آنرا

foll. 28^b, 31^b, 34^b, 37^a, 42^a, 43^b, 45^b, 48^b, 50^b, 53^a, 55^b, 58^a, 68^b, 71^a, 74^b, 77^b, 85^a, 88^a, 94^b, 97^b, 98^a, 99^b, 104^b, 106^b, 108^a, 113^b, 115^b, 117^a, 118^a, 119^b, 122^a, 123^b, 129^b, 131^b, 133^a, 138^a, 141^b, 144^a, 151^a, 154^a, 155^b, 158^b, 160^b, 162^a, 164^a, 167^b, 169^b, 172^b, 175^b, 181^b, 184^a, 185^a, 189^b, 191^a, 204^b, 214^a, 222^b, 226^a, 227^a, 233^a, 236^b, 237^b, 248^b, 253^b, 261^a, and 264^b contain beautiful illustrations in the Indian style

foll. 1^b, 2^a, 25^b, 26^a, 307^b, 308^a contain full-page flower plants.

Written in fine, clear *Nasta'liq* within gold borders, with a double-page *'unwân* at the beginning. The headings are sumptuously adorned throughout.

Not dated, apparently 17th century.

No. 158.

foll. 172, lines 12; size $4\frac{1}{2} \times 2\frac{1}{2}$ $3 \times 1\frac{1}{2}$.

The same

A beautiful copy of the *diwân* of *Hâfiz*, containing *Ġazals*, *Muqat-ṭa'ât*, and *Rubâ'is* only —
 fol 1^b. *Ġazals*.

fol. 169^b. Muqatta'ât, begin thus:—

چو دو نان دیرین خاکدان دنی
ز بهر دو نان از چه مضطرب

This Qit'ah agrees with the one on fol. 287^b of the preceding copy, but the arrangement of verses is different there. It begins there —

ز بد دور باش و به نیکی گری
مکن عمر ضایع به لهر و لعب

agreeing with the third line here.

fol. 170^b. Rubâ'is, begin:—

چون عجب گل قرايه پرداز شود
نرگس بهوى مى قدح ساز شود

The colophon says that this copy was written by one *Hasan*, a servant of *Syyid Zayn-ud-Din 'Alî Khân Bahadur Fîrûz Jang*, Nawwâb Nâzim of Bengal (succeeded in 1810), and completed on the 14th *Safar*, A.H. 1230.

Written in a beautiful minute *Shaff'â*, within gold and coloured borders, with a small decorated heading in the beginning. The first sixty-six folios are decorated with floral designs in gold on the margin.

No. 159.

fol. 140; lines 19; size 9½ × 6½, 7 × 4.

شرح دیوان حافظ

Sharḥ-i-Diẖân-i-Hâfiz.

A commentary on the diẖân of Hâfiz.

Begins.—

حمد حق و نعت مصطفی را
از دل بریان رسانده اول

بی دعوی فضل و لاف و دانش
این شرح رفم نمود افضل

The name of the commentator, Afḍal, occurs only in the above opening lines. He is probably the Afḍal of Ilâhâbâd who wrote the *حل مثنوی*, a commentary on the *Maghawî* (see No. 78 above), and to this the commentator refers in his present work on fol. 12^b —

و بعضی شارحان مثنوی در بعضی مواضع بیلان مراد باطنی
نموده چنانکه در حل مثنوی نقل کرده‌ام *

The colophon quoted below also gives this name.

It appears from the concluding lines of this commentary that the author has also left a commentary on the *Qirân-us-Sa'dayn*.

سکر خداوند رانم سخن
که از فصل از بهره جان من
شد از شرح دیوان حافظ چنان
که نتوانم آوردن اندر بیان
بدان بهره چون دست فکرت زدم
سرخ قران دور سعد آمدم

The following quotation from the introduction (مقدمه) will give an idea of the importance of the commentary:—

ناید دانست؟ اشکال ابیات و افعه دیوان خواجه حافظ بچند
وجه است و تفصیل آن وجود آنکه بعضی از این ابیات از این قسم
است که معنی شعری آنها بسبب غموض عبارات فارسی باسانی
بر نمی‌آید پس ربح آن غموض ناید کرد و بعضی از آن قسم که
معنی شعری، بعد از عربی مودبی شده پس ترجمه آن ناید
نوشت و بعضی از آن قسم که معنی شعری آن موقوف است بر
فصله پس ذکر آن قضیه ناید نمود و بعضی از این قسم که اگرچه
معانی آنها ظاهر است اما در این معانی اختلاف واقع شده

سیف الدین ابوالحسن عبد الرحمن المتکلمی بختی compiled in A.H. 1126. The name of the commentator occurs throughout and the date of compilation is found on fol. 99^a.

A few folios are missing at the beginning, and the MS opens with the commentary on the following lines of the first *Gazal* of the *diwān*:—

همه کارم ز خود گامی نه بدنامی کشید آخر— نهان کی
مادد الهم *

حضوری گره می خواهی از و غافل مشو حافظ — الهم *

منی در طبعه است بمعنی هرگاه و کلمه ما زاید است تلقی فعل
مصارع مخاطب معلوم است الهم *

The commentator at first explains the meanings of the words and phrases, with their grammatical relations, and then proceeds to give an elaborate explanation of the verses, illustrating by quotations from the *Qur'ān*, the traditions and other great authors and poets. In several places the commentator has put possible difficulties in the form of questions (سوال), explaining them satisfactorily in the form of answers (جواب).

Written in a careless and rough Indian Nasta'liq by one سید نصر الدین علی بن سید محمد فاضل

Not dated, apparently 18th century

No 101.

fol. 210, lines, centre column 17, marginal column 30,
size $10\frac{1}{2} \times 6\frac{1}{4}$, $8\frac{1}{2} \times 4\frac{1}{2}$

Another defective commentary on the *Diwān-i-Hāfiz*

The name of the author is not found anywhere, as many folios are missing from the beginning

The MS opens with the first line of a *Gazal* ending in

الا ای طوطی گوئی اسرار
معاد خالیت شکر ز مقلد

الا كلمه تنبيه است در پارسی بجهت التماس نیز آمده است
طوطی در عرف صریحه صاتیبه نفس ناطقه را گویند اله *

In some places difficult words and phrases are explained. The explanations of verses, though short, are of a learned and a decidedly Şûfî character. References to the *Isṭilâḥât* of Mir Sayyid 'Alî Hamâdânî and *Farhang-i-Luġât* are given in many places.

Written in an ordinary Indian Nasta'liq

Not dated, apparently 18th century.

END OF VOL. 1.

